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RERVM BRITANNICARVM

MEMORIAM CONSERVANDAM

SOCIETAS ANTIQVARIORVM LONDINI

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VOL. IV.

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Figures of an Antique Helmet and Mask of Bronze, and other Antiquities, discovered at Ribchester, in Lancashire.

Account of Antiquities discovered at Ribchester, in a Letter from CHARLES TOWNLEY, *Esq. F.R.S. and F.S.A. to the Rev.* JOHN BRAND, *M.A. Secretary to the Society of Antiquaries.*

DEAR SIR, *Park Street, Westminster, Jan. 17th,* 1798.

IN consequence of your intimation, that the inspection of the antiquities which I have lately acquired would give satisfaction to the Society of Antiquaries, I transmit them to you for that purpose, and according to your desire, I shall attempt in this letter a description and an appropriation of them; but however my observations may meet with indulgence from yourself, I am sensible they cannot but be tedious and uninteresting to that learned body, who need only a view of such objects to decide upon their subject and merit: I beg therefore that you will communicate to the Society only the parts of my letter which contain the list of these antiquities, and the circumstances of their discovery.

These ancient remains, composed chiefly of bronze, were found during the summer of 1796, at Ribchester, the ancient Coccium of the itinerary of Antoninus, situated upon the banks of the river Ribble, in the county of Lancaster, by the son of one Joseph Walton, in a hollow that had been made in the waste land at the side of the road leading to the church, and near the bend of the river. The boy, about thirteen years old, being at play in that hollow, rubbed accidentally upon the helmet at the depth of about nine feet from the surface of the ground. When the helmet was extracted the other articles were found with it, deposited in a heap of red sand, which formed a cube of three feet. As no stratum of that, or of any other kind of sand appeared in this ground, it is probable, that when these remains were placed there, the sand was thrown amongst them to preserve them in a dry state and from rust, but they are in general much defaced by the corrosive effect of sand upon copper, and the moisture of the ground in which they lay. These are all the circumstances, relative to this discovery, which

I could collect from the before-mentioned Joſeph Walton, the perſon who dug theſe antiquities out of the ground, and ſold them to me on December 8, 1797. The following is a liſt of them:

1. Pl. I, II, III. A helmet, divided into two pieces, one of which is the ſkull part, ornamented with figures of eleven combatants on foot, and ſix on horſeback; the other part is the maſk or vizor to cover the face, which has very effeminate features, and joins exactly to the ſkull part, to which it was faſtened by rings and ſtuds, ſome of which ſtill remain, with other ornaments, which ſhall be noticed.

2. An anſated patera, five and a half inches in diameter, and one inch deep, well preſerved; the borders, inſide and outſide, are ornamented with parallel and perpendicular lines, which at firſt had the appearance of letters. Monfaucon in his Antiquité expliquée, Sup. Tom. II, Plate 16, has engraven a patera nearly ſimilar.

3. The rim and the handle of another patera, ſix and a half inches in diameter. The baſon part of it is deſtroyed.

4. The rim and handle of another patera, ſeven inches and a half in diameter; moſt part of its baſon is wanting. By the appearance of the remnants of theſe two laſt-mentioned pateræ, they probably were of the ſort that is nearly as deep as it is wide, and is ſaid to be the Simpulum by Caylus (Recueil d'Antiquités, Vol. VII. Pl. 69;) but the Simpulum is generally held to be of the form engraved, ibid. Pl. 74. I have heard ſome reſpectable antiquaries in this country decide, that this ſort of utenſil ſerved only for culinary uſes; but as it has uſually been found in places of burial, and with inſtruments undoubtedly appropriated to religious purpoſes, ſometimes ornamented with ſacred ſymbols, and as culinary pans would not have been ſo carefully preſerved, it was moſt probably deſtined for ſacred ceremonies, in which the uſe of water was ſo frequent.

5. The remains of a vaſe, being the bottom and parts of its ſides. It appears to have been about ten inches in diameter and fifteen in height, was highly finiſhed, the poliſh ſtill remaining in the inſide, and the metal has a hue of ſilver, ſimilar to that of which the ancient mirrors were made.

6. Pl. IV. fig. 5. A buſt of Minerva, attached to a circular diſk, three inches in diameter, with the remains of the nails and cramps, which ſerved to faſten it, as an ornament, probably of a lectiſternium, or a tripod. It is of coarſe work; an ornament of this kind is engraven in the before-mentioned work of Caylus, Vol. I. Pl. 71.

7. The remains of a baſon, twelve inches in diameter and three inches deep. From its ſimilarity to ancient baſons, which were appropriated to religious uſes, this probably had the ſame deſtination. Its form may be ſeen Vol. I. Plates 12 and 13, of the Muſeum Etruſcum, by Gori, who aſſerts that theſe baſons were pateræ.

8, 9, 10, 11. Pl. IV. fig. 1, 2, 3, 4, Four circular plates, four inches in diameter, with a moulding at the border; they are gently hollowed, and in every reſpect reſemble the form of the patera without a handle; they had alſo no doubt the uſual protuberance in the centre, as the nail, or the hole of the nail, that held ſomething, which is wanting, remains in the centre of each of them. On the back of theſe plates are loops for faſtening them occaſionally to whatever they were applied by ſtrings or ſtraps. Their reſemblance to the pateræ, which formed one kind of Roman military ſtandards, and their being found together with a helmet in a military ſtation, are ſufficient grounds to decide that they ſerved for that purpoſe. Upon the Trajan column, engraven by Bartoli, in Plates 38, 41, and 43, where ſtandards of this kind appear, the pateræ are of the ſame form, and bear the ſame proportion in ſize to the human heads, as theſe do.

12, 13, 14. Pl. IV. fig. 7. Three circular plates, about one inch and a half in diameter, of the ſame form as thoſe laſt mentioned, but from their ſmall ſize, and the addition of a hinge, with

with the remains of a tongue, they appear to have been fibulæ, or buckles to faſten the toga, the paludamentum, or the chlamys at the ſhoulder. Such kinds of fibulæ are often ſeen upon ancient buſts and ſtatues. See Gori, ibidem, Tom. I. Tab. 140.

15, 16. Pl. IV. fig. 8. A colum, or a colander, about ſix inches in diameter and near four in depth, in good preſervation, with its perforations unuſually large and of an elaborate deſign; alſo parts of two others, exactly alike.

17. A circular baſon of earthen ware, thirteen inches in diameter and three in depth, with a ſhallow ſpout acroſs the border to pour out the liquid, and on the margin of it is this inſcription, BORIEDF. Inſcriptions of this kind upon the pottery of the ancients are ſuppoſed to relate to the name of the maker, or of the manufacture. A veſſel of a ſimilar form to this was exhibited before the Society of Antiquaries by Lieutenant Colonel Matthew Smith, in November 1796, and is deſcribed in the Twelfth Volume of the Archæologia, page 413, under the denomination of a patera.

18. Two pieces of ornament, ſeemingly parts of the ſtem of a candelabrum, filled with lead.

19. Pl. IV. fig. 6. A fragment, compoſed of a circular plate with a border, near four inches in diameter, to which had been attached by hinges in oppoſite directions four circular buckles, nearly of the before-mentioned dimenſion, one of which only remains. The whole appears to have been enriched with carved work and gilt.

20. A piece of wood ten inches long, which has a mortice, and may have been part of a chair, or the handle of an utenſil.

21, 22, 23, 24. Four thin circular flat plates, much decayed, full four inches in diameter. They are of the form of many ancient mirrors, but they are too thin, and are not of the metal proper for that purpoſe.

25. A large tuſk of a boar.

26. A piece of leather, which, by the many perforations it has in regular lines, appears to have been a lining faſtened with ſmall nails.

Moſt of theſe curious pieces of antiquity ſeem to have appertained to religious uſes, particularly the vaſe, the pateræ, the baſon, and the helmet. The many diſcoveries in the ſepulchres of the ancients, as well as the teſtimony of their authors, prove the uſage of depoſiting therein ſacred veſſels of this kind, and this practice has been continued by the Chriſtians, whoſe biſhops and prieſts have been buried with a croſs, a croſier, a chalice, a patten, and a ciborium, which latter utenſil anſwers to the ciſta myſtica of the pagans, each ſerving to contain the myſtical repreſentative of the Deity; and it is worthy of notice, that the only four ciſtæ myſticæ in bronze, now exiſting, were found at Præneſte in vaults, which are ſuppoſed to have been ſepulchres [1].

Depoſits of theſe ſacred utenſils were often made by the Greeks and Romans in circumſtances of diſtreſs, or in ſudden flights from the attacks of an enemy. The requeſt of Æneas to his father Anchiſes in their flight from Troy,

Tu genitor, cape ſacra manu, patrioſque penates. (Æn. l. 2.)

ſhews with what anxious care the houſehold gods and the domeſtic ſacred veſſels were preſerved in cataſtrophes of this kind, to which the following diſcoveries, as well as this at Ribcheſter, may be attributed. Caylus reports in the work before mentioned, that,

[1] One is preſerved at Rome in the Roman College, formerly belonging to the Jeſuits. Another is in the collection of Cardinal Caſali; a third in that of Cardinal Borgia at Veletri, and the fourth is in my poſſeſſion. See the Muſeum Kirkerianum, Tom. I. p. 5, Romæ 1763; and the Monumenti inediti, by Guatani, of April 1787.

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in the year 1764, at Macon in France, were found depoſited together, three ſilver baſons of different dimenſions, ornamented with repreſentations of the deity, which circumſtance denotes, that they were appropriated to religious uſes; a ſimpulum, a ſmall ſilver figure of Apollo, a ſmall ſilver cock, and a pantheic figure of Iſis [1]. And in the year 1786, at Caubiac in Lomagne, were diſcovered ſeven ſilver utenſils, conſiſting of a round and flat patera without a handle, near ſix inches in diameter, its margin ornamented with lions purſuing deer, and bacchanalian maſks, with the Pedum and Thyrſus. A ſmall cylindrical cup, about three inches in diameter and two and a half deep, ſuppoſed to be a ciſta myſtica, the whole of its outſide covered with bacchanalian figures. A baſon, ten inches in diameter, with waved flutes and a bas-relief in the centre, repreſenting Venus with a Cupid and a Satyr. Two baſons, plain, except an egg border and a dedicatory inſcription; and another baſon, fifteen inches in diameter, ornamented with bas-reliefs of moſt excellent ſculpture, repreſenting genii, bacchanalian maſks, altars, lions, and other ſymbolical animals, alſo with a dedicatory inſcription [2]. All theſe veſſels were held to belong to religious uſes, and the Ribcheſter baſon appears from its remains to have been of the ſame form as the three laſt mentioned, as are two others in bronze in my poſſeſſion, engravings of which I had the honour to preſent to the Society of Antiquaries. In one of theſe engravings the baſon, marked No. 3, was amongſt the ſacred utenſils, found in the year 1787, with the ciſta myſtica at Præneſte. The other is amongſt ſome prints, of which the Society is alſo in poſſeſſion, repreſenting ancient pateræ, and was found in the ſame year at Antium. It is much ornamented in the inſide with myſtical figures, and the kinds of fiſh which appear upon medals and other ancient religious compoſitions, and on the protuberance in the centre are repreſentations of two priapeid genii in boats before a temple of Bacchus, which, ſtanding as it were upon the edge of water, probably referred to that deity in his character of lord of humid nature, according to the epithet given to him by Plutarch [3]. Two priapeid figures of this kind, placed in a boat before a temple of Bacchus, appear in a bas-relief, repreſented in Plate 90, Vol. III. of the Muſeum Capitolinum. It is unlikely, that veſſels, uniformly of this ſhape and ornamented with religious ſubjects, were deſtined to menial purpoſes. Many of theſe baſons are even formed of materials, which could not reſiſt the fiery ordeal of culinary treatment, ſuch as thoſe of the delicate and elegantly painted earthen ware, called Etruſcan vaſes, which may be ſeen in various well known collections and publications, and one in marble in my poſſeſſion, very thin, about thirteen inches in diameter, and ornamented in the centre with the figure of an intoxicated Bacchant, ſurrounded with a wreath of ivy.

This helmet, found at Ribcheſter, deſerves the particular attention of the curious in the remains of remote ages, very few ancient ones, decorated with imboſſed figures, having as yet appeared. The three or four which are preſerved in the Muſeum at Portici, are eſteemed to be the moſt richly ornamented, and the beſt as to ſtyle of workmanſhip; but when this helmet was in its perfect ſtate, it muſt have been equal at leaſt to thoſe in point of decoration, and in reſpect to its having a vizor, imitating ſo exactly the human features, I believe it to be the only ancient example of the kind, that has, as yet, been diſcovered. This ſingularity may excite a doubt whether ſuch a helmet was deſtined for real combat, or only for the enrichment of occaſional trophies, which were erected in the celebration of military feſtivals, or carried in proceſſions amongſt the Greeks and Romans. Trophies of this ſort are ſeen on various medals, with the names of the people, whoſe ſubjugation ſuch trophies were meant to record, inſcribed upon them; as for example, DE SARMATIS—DE GERMANIS, on the medals of Marcus Aurelius and Commodus; but what ſhews, more particularly, the exiſtence of ſuch ſort of helmets is a paſſage in Dionyſius Halicarnaſſenſis, who, in comparing the ſtrength and energy of the orations of Demoſthenes with the light and flowery ſtyle of Plato, ſays, that the laſt cited paſſage of Demoſthenes differs as much from that of Plato, *as arms made for war, do from thoſe made for proceſſions* [4], which proves that arms of the latter ſort were of a lighter texture, and more ornamented than the former, preciſely correſponding with the texture and quality

[1] Recueil d'Antiquités, Vol. VII. p. 241.

[2] Theſe laſt-mentioned ſilver veſſels are now the property of Richard Payne Knight, Eſq. and are engraven, but very coarſely, for a work by the Abbé de Terſan, entitled, Recherches ſur les Arts et Metiers des Anciens.

[3] In Iſide et Oſiride.

[4] Dionyſ. Hal. de vi dicend. in Demoſthene, § 22.

of

of our Ribchester helmet, which is exceedingly ornamented, of too slimsy a substance for defence, and so ill calculated for the admittance of air, that the wearer could with difficulty have breathed through it during any course of exertion.

The superior style of workmanship of the mask to that of the head-piece is also remarkable: in the former, the beauty of the features, the excellent work of the figures in relief, and more particularly the sharp edges and lines, with which the eye-brows, eye-lids, and lips are marked, after the manner of Grecian art preceding the Cæsars, denote it to have been executed some ages before the head-piece, the coarse and heavy work of which corresponds with that of the artists employed in the reign of Septimius Severus, and particularly with the sculptures upon the arch of that Emperor, situated near the Capitol hill at Rome, which however are much improved in the engravings of that arch by Bellori. From this evident difference of workmanship in the two parts which compose this helmet, it may be presumed, that whatever was its destination, the scull-piece was made at a later period, to fit the part that covers the face.

I will now endeavour to describe the ornaments on this mask, as minutely as the state of their preservation will allow. It measures ten inches and a half from its junction to the scull-piece, at the top of the forehead, to its bottom under the chin. A row of small detached locks of hair surrounds the forehead a little above the eyes, reaching to the ears, which are well delineated. Upon these locks of hair rests the bottom of a diadem, or tutulus, [Pl. II. fig. 2.], which at the centre in the front is two inches and a quarter in height, diminishing at the extremities to one inch and an eighth of an inch, and it is divided horizontally into two parts, bearing the proportionate heights just mentioned. The lower part projects before the higher, and represents a bastion wall, separated into seven divisions by projecting turrets with pyramidal tops, exceeding a little the height of the wall. Three apertures for missile weapons of defence are marked in each of the turrets. Two arched doors appear in the middle division of this wall, and one arched door in each of the extreme divisions. The upper part of the diadem, which recedes a little, so as to clear the top of the wall and of the turrets, was ornamented with seven imbossed figures, placed under the seven arches, the abutments of which are heads of genii. The central arch, and the figure that was within it, are destroyed, but the other six arches are filled by a repetition of the following three groupes. A Venus, sitting upon a marine monster, before her a draped figure with wings, bearing a wreath and a palm-branch, and behind her a triton, whose lower parts terminate in tails of fish. Two serpents are represented on each side of the face, near the ears, from whence the bodies of these reptiles surround each cheek and are joined under the chin.

From the general form of this diadem, being usually appropriated to female deities, and the circumstance of the lower division being composed of a wall and turrets in the same manner as the heads of Isis[1], Cybele[2], and the Ephesian Diana[3] are decorated, added to the effeminacy and delicacy of the features of the mask, we may conclude, that it alludes to those goddesses; but the manner in which the face is accompanied with serpents, strongly indicates, that it also comprises the character of Medusa.

This union of various characters recalls the pantheic representations of the goddess Isis, who, according to Apuleius[4], and other ancient authors, comprehends all the female deities, these deities being only personifications of the various powers and qualities attributed to Isis. When the accompaniments of this mask are attentively considered, I am persuaded they will be found to represent this goddess in her generating, preserving, and destroying capacities,

[1] Mus. Capitolinum, Tom. III. Tab. 76, an Egyptian Isis with towers on the head.
[2] Caylus receuil d'Antiq. Vol. V. Pl. III.
[3] Menetreius de Diana Ephes. Tab. 57, et sequent.
[4] Apulei Met. Lib. XI. "En adsum tuis, commota, Luci, precibus, rerum Natura parens, elementorum omnium domina; sæculorum progenies initialis; summa numinum, regina Manium, prima cœlitum, deorum dearumque facies uniformis...Me Primigenii Phryges Pessinunticam nominant deorum matrem; hinc Autochthones Attici Cecropiam Minervam; illinc fluctuantes Cyprii Paphiam Venerem; Cretes sagittiferi Dictynnam Dianam; Siculi trilingues Stygiam Proserpinam; Eleusinii vetustam deam Cererem; Junonem alii, alii Bellonam, alii Hecaten, Rhamnusiam alii, et qui nascentis dei Solis inchoantibus radiis illustrantur Æthiopes, Ariique, priscaque doctrina pollentes Ægyptii, ceremoniis me prorsus propriis percolentes, appellant vero nomine Reginam Isidem."

which

which primitively conſtituted her univerſal dominion, and characteriſed her as the Dea Triformis. The firſt of theſe qualities is referred to by the repreſentation of Venus, attended as uſual by marine deities. In the ſecond, that is in her preſerving quality, the invention of towers and walls of fortification, was attributed to her under the name of Cybele, hence the repreſentations of her in that capacity were ornamented with walls and turrets [1], in the manner in which we find them on this diadem. In her third, or deſtroying quality, ſhe is here repreſented as the Gorgon Meduſa, who held amongſt the three Gorgons the ſame malefic character as Hecate amongſt the three Dianas, and whoſe very face turned into ſtone thoſe who beheld it. The artful promoters of the ancient mythology, allowing it in the courſe of time to grow more complicated, and more unintelligible to the vulgar, the deities, which were only the diviſions of the mother Iſis, partook of her triple qualities before ſtated. In conformity to this principle the Gorgon Meduſa, in her productive quality, repreſented the moon, which, according to Clemens Alexandrinus, was called Gorgonios [2], wherefore the face of Meduſa was generally repreſented circular, without the neck, to recall the circular appearance of that celeſtial orb. The productive quality of the moon is occaſionally repreſented in the face of Meduſa by a laſcivious projection of the tongue, and the pleaſing emotions of the lower features, whilſt the eyes and eyebrows expreſs terror and diſtreſs, denoting by theſe forms her productive and deſtroying powers. Beger, without attending to the motive of theſe forms, has obſerved, that the heads of Meduſa have ſometimes a certain expreſſion of pleaſure joined to that of pain. (Theſ. Brand. Tom. III. p. 315.) Upon the medals of Neapolis in Macedonia, a head of Meduſa of this kind accompanies a head of Diana, to indicate the union of their characters. Thoſe of Populonium have the ſame head of Meduſa, and on the reverſe two Caducei, one turned up, the other down, to ſhew the double relation of her power over the alternate revolution of diſſolution and reproduction, which principles are probably referred to on the following medals: A medal, or teſſera of lead, engraven by Bellori, in his notes [1] in numiſmata apibus inſignita, (Tab. II. fig. 4.) bearing a bee, the emblem of Iſis, or Diana, on one ſide, and on the other two ants; placed in an oppoſite direction. On the medals of Tiberius, ſtruck at Abdera, two fiſhes, one with the head upwards, the other with the head downwards, ſerve as columns to a temple, probably of Iſis. Upon a medal of Thaſus two vaſes are placed in the ſame oppoſite manner: and on thoſe of Iſtrus in Mæſia, the heads of the Dioſcuri themſelves, who are the emanations, and perſonify theſe alternate operations of the ſupreme deity, are joined in this reverſe direction. According to the opinion of a learned friend of mine, the word Gorgones itſelf is expreſſive of the alternate revolutions of the moon, being derived from ΓΥΡΓΥΝΗ, which is compoſed of γυρεύω and γυνή, to expreſs a turning woman.

This lunar quality of Meduſa, as in many other inſtances, is expreſſed on a medal of the Plautia family, where on one ſide her head appears in this circular ſhape, with her hair radiated like flames, to denote her as the nocturnal ſun, and on the reverſe, that quality is more obviouſly expreſſed by a female figure with wings, and grouped with four horſes in full ſpeed, like the figures of Apollo in a ſimilar ſituation, when he repreſents the day ſun. A more beautiful head of this luminary of the night is ſeen on the medals of Lariſſa in Theſſaly, with her hair alſo ſparkling in imitation of flames, and on the reverſe is a horſe preparing to lie down to reſt, as an indication of night, which is appropriated to repoſe; or more claſſically, of the temporary inaction of the animating power, perſonified by Apollo, of whom the horſe is occaſionally the ſymbol. In reſpect to the triple, or ſupreme power of Meduſa, it is expreſſed on the medals of Palermo and Syracuſe by her head being placed as the central union of three legs and thighs, accompanied with three ears of corn, the emblem of her productive power; and to ſhew that this triple repreſentation of Meduſa relates to Iſis, the head of that goddeſs in her characters of Minerva, Diana, or Proſerpine, is placed on the other ſide of the medal. Upon another medal of Syracuſe, and upon one of the Cornelia family, the ſame triangular repreſentation of Meduſa has on the obverſe

[1] At cur turriferva caput eſt ornata corona?
An primis turres urbibus dedit? — Ovid.

Muraliſque caput ſummum cinxere corona
Eximiis munita loris, quod ſuſtinet urbes. — Lucret. Lib. 2. v. 606.

[2] Stromatum, Lib. 5. p. 571. 'Noctem autem, αργίδα, propter quietem, et Lunam γοργονιαν, propter eam, quæ eſt in ipſa faciem.

either

either a figure, or a head of Jupiter, whereby the ſupreme deity, both male and female, ſeems to be indicated. Upon the medals of the Selge in Piſidia, the triple powers are ſhewn to be united in Jupiter by the repreſentation of an eagle with its wings extended, having upon it theſe three legs with a diſcus in their centre, inſtead of the Meduſa's head, (Muſ. Hunt. Tab. VII. fig. 15.) The ſame powers are given to Neptune on the medals of Syracuſe by the ſame three legs, united in a diſcus; and upon the medals of Athens, to expreſs this triple power in Minerva, the three Hecates are placed near the owl, inſtead of the three legs, which accompany her head on the before-mentioned medals of Palermo. Theſe three legs being found upon the medals and monuments of various countries, I conceive, do not on the medals of Sicily refer to the triangular ſhape of that iſland, as the numiſmatic writers have ſuppoſed, but to the union of the before-mentioned three principal powers or characters of the deity, whoſe head appears on the obverſe. You will, I think, allow theſe to be ſufficient inſtances of the meaning and application of theſe ſymbols in the various ancient repreſentations of the deities, particularly of Meduſa; indeed ſcarce any emblem of the ſupreme power more frequently occupies the central ituation in pediments of temples, and other kinds of ſacred monuments, than the head of this Gorgon.

The ſeven revolutions, attributed to the moon by Macrobius[1], or the ſeven deities, or planets, denoting the ſeven days in the week, ſo often recorded upon the pantheic figures of Iſis, and upon the heads of Apollo and of the Lunus and the Luna, by ſeven rays, aſteriſks, or even by ſeven heads of the deities themſelves, as may be ſeen in the pantheic figure, engraven by Caylus[2], are referred to by the ſeven arched diviſions on our diadem. The deities, repreſented on this pantheic figure of Caylus, are Venus, Jupiter, Juno, Mars, Diana, Cybele, and Saturn, and they are accompanied with heads of the Dioſcuri, cornucopiæ, and other emblems of the various powers by which the ſupreme ruler of all things was ſuppoſed by the ancients to effect the harmony of the univerſe, and which were veſted occaſionally in the perſonage of Iſis, under different denominations. According to Euripides, ſhe is in the character of Ceres, the univerſal nouriſher and ruler of all things[3], and the fates, who are other diviſions of Iſis[4], are deſcribed by Æſchylus to be more powerful than Jupiter[5]; in fact the ancients ſeem to have recogniſed but one ſupreme God under the names and forms of various deities, and this one god was nature[6], comprehending the male and female properties of production; and as Iſis was a perſonification of nature, the union of univerſal power in her is ingeniouſly denoted in the before-mentioned pantheic figure. In confirmation of what is here obſerved, reſpecting theſe qualities of Iſis, Orpheus in a hymn to the moon, gives to nature the appellation of Father and Mother of all things, which was no other than that goddeſs, whence ſhe was held as the female Jupiter. She appears in that character upon the medals of Lyſimachus, where, under her form of Minerva ſhe is placed in the ſame action, and is accompanied with the emblems of the ſame powers, as Jupiter is upon the medals of Alexander: and upon a medal of Sept. Severus, ſhe ſits upon a lion in full ſpeed, holding the thunder and a ſceptre, to indicate her univerſal pervading dominion, which compoſitions ſeem to anſwer to the name of Matripater, given to Jupiter by Clem. Alexand. (Strom. L. 5. p. 609); ſhe may alſo be held, in her character of Libera and Ariadne, as the female Bacchus, for ſhe is then accompanied with his attributes, the wreath of Ivy, the Thyrſus, and the Panther.

The triple, or univerſal dominion, united in one ſupreme being, was expreſſed at Argos by a figure with three eyes, which, according to Pauſanias, (Cor. L. 2. c. 24.) repreſented Jupiter, Neptune, and Pluto, as being but one and the ſame god. The ſenſe of his words is as follows: 'Jupiter Trioculus, or the three-eyed god, was adored at Argos; his ſtatue had

[1] Saturnalia, (Zeunii) L. 1. p. 38. 'Lunam quoque quaſi ex illis Septimam numerus Septenarius movet, curſumque ejus ipſa diſpenſat'

[2] Vol. VII. Plate 71.

[3] Phœniſſæ, v. 690. Eurip.

[4] See Lucian, p. 478. 4to. V. III.

[5] Prom. Vinc. v. 515.

[6] Seneca de beneficiis, L. 4. c. 7: 'Ergo nihil agis ingratiſſime mortalium qui negas te deo debere, ſed naturæ, quia nec natura ſine deo eſt, nec deus ſine natura.'

three

three eyes, which were meant to ſhew his dominion, firſt over the heavens, which all the world acknowledges; ſecondly, over the infernal regions, for the god, according to the mythology, who holds the empire over the Inferi, is alſo called Jupiter by Homer, 'Jupiter infernus, atque inclyta Perſephonea;' thirdly, in fine, that the ruler of the ſeas was Jupiter, is aſſerted by Æſchylus ſon of Euphorion. I think, continues Pauſanias, that one god ruled over the three parts of the univerſe, although others may believe that it is governed by three divinities.' The Viſnou or Brouma of the Hindous, who anſwers to the Jupiter of the Greeks, was alſo repreſented with three eyes, and ſometimes with three heads in the moſt ancient figures, that were made of that deity by the authors of the Hindou theology, the principles of which appear, from the late inveſtigations on that ſubject, to have been common to moſt of the ancient people of Aſia, Egypt, and Europe, and to have been expreſſed in great meaſure by the ſame ſymbols. This triple character of Jupiter and Iſis, which ſeems to have been given to all the principal diviſions of the deity by the Greeks and Romans, is ingeniouſly recalled upon the medals of Crotona by the three creſcents, which form the reverſes to the heads of thoſe deities[1]; that of Jupiter has, in addition to three aſteriſks, ſymbols of the day ſun, or of the animating power, as the creſcents are thoſe of the night ſun. The medals of Velia again repreſent this goddeſs in her different capacities, diſtinguiſhed by various ſymbols, and the compoſitions upon the heads in particular, are ſo analogous to what is found on this helmet, that they muſt ſerve to corroborate the foregoing conjectures. On one of them ſhe appears with a round and ſtern countenance in front, the helmet has wings, which indicate her, like the ſerpents on our vizor, as the Meduſa, or the Gorgonios, and the top of it takes the curved form of what is vulgarly called the Phrygian bonnet, uſually appropriated to the Lunus, the Atys, and the Adonis, when they are ſuppoſed to be in inferis, or in the inactive ſtate[2]. A profile head of her upon another of the Velian medals, has a helmet in the form of this curved bonnet, with the addition of a couchant ſphinx upon it[3]; and the lion upon the reverſe to the heads of this kind is almoſt uniformly in the act of devouring a bull, or the head of a bull, of a ram, a goat, or of a deer, to denote, by the deſtruction of theſe animals, the deſtroying power of the goddeſs, or of the ſupreme deity, and alſo the temporary death or inaction of the animating ſpirit of which they were the ſymbols. It is probable that theſe animals became the victims in ſacrifices, and that the fables of the death of Adonis and Acteon, and of the degrading operation inflicted upon Atys, were founded in commemoration of theſe mythological principles. As from all theſe examples it appears, that the three characteriſtical powers of the deity, namely, of creating, preſerving, and deſtroying, are often alluded to in the repreſentations of Iſis; and as thoſe powers were perſonified under the titles of Venus, Cybele, and Meduſa, who are referred to by the ornaments on this helmet, I am confident, that it was intended to repreſent that goddeſs.

A helmet thus compoſed in honour of the Magna Mater, was a proper appendant in Roman camps, which, as well as the Circenſian games, were placed under her particular protection; ſhe is even called the Mater Caſtrorum on the medals of Fauſtina the younger, where that empreſs is deified under that character. Another indication, that the compoſition on this helmet relates to the triple capacity of Iſis, is the circumſtance of an altar having been found alſo at this great Roman ſtation of Ribcheſter, dedicated to the Deis Matribus[4], who are ſuppoſed to be Juno, Cybele, and Ceres, which divinities, being perſonifications of the powers of dominion, protection, and production, deduce the Deæ Matres to be no other than one of the many denominations of the trinity, which was compriſed in Iſis, and of which ancient monuments furniſh various repreſentations under the forms of three women, either joined in one groupe, or ſeparate, or under ſome other triple combination of ſymbols. This ſeems to be the concluſion that is to be drawn from the opinions of both ancient and modern authors on the ſubject; and the dedicatory inſcription to the Lamiis tribus upon a recently found altar, which you have deſcribed in your much eſteemed Hiſtory of Newcaſtle, (Vol. I. p. 607), produces another denomination of that trinity. Gori, in his before-mentioned work, (Plate 198.)

[1] Magnan. Brutii Num. Tab. 119, et 120.
[2] Auſonius, Epig. 29.
[3] By a declaration of the Rev. Thomas Dunham Whitaker of Holm in Lancaſhire, which is added as a poſtſcript to this letter, it appears, that this Ribcheſter helmet had alſo on its ſummit a ſphinx, which was one of the original forms of Iſis herſelf amongſt the Egyptians.
[4] Camden's Brit. by Gough, Vol. III. p. 105; and Leigh's Lancaſhire.

has

has engraven an ancient Scarabæus, upon which the Deæ Matres are repreſented by three naked women, ſitting and holding each the long ſceptre, as a token of their dominion; and he decides them to be the ſame as the Parcæ, who are occaſionally called the diſpenſers of victory, as appears by the inſcription of Fatis Victricibus upon a medal of Dioclesian. This may account for the many altars that have been found in military ſtations, dedicated to the Deæ Matres, and we are aſſured by Plutarch in his Life of Marcellus, that ſpears and helmets were offered to them at a very early period [1].

The central diviſion of this diadem is loſt, but the vacant ſpace ſhews, that it was crowned with an arch and abutments, ſimilar to the other diviſions, and it was evidently a ſeparate compartment, incloſed at the ſides by mouldings, part of which remain on the right ſide, and the fracture on the left ſide follows a parallel line of moulding, which made the compartment regular. In reſpect to the ſymbols, which were contained within this central diviſion, it may be ſuppoſed, that as this maſk is a compoſite repreſentation of the univerſal goddeſs Iſis, they were ſimilar to thoſe which are uſually found on the heads of ſuch figures. The moſt frequent of theſe ſymbols, and moſt ſuitable to the compoſition of our diadem, ſeem to be an aſteriſk, or a diſcus over a creſcent, placed upon a lotus, the branches of which, or two ears of corn, are often introduced on each ſide. Macrobius, ſpeaking of the univerſality of the worſhip of Iſis, ſays, that ſhe repreſents the earth, or all nature lying under, or ſubjected to the ſun. ' Iſis cuncta religione celebratur, quæ eſt terra, vel natura, ſubjacens ſoli [2].' Therefore the aſteriſk or diſcus, being emblems of the ſun, and being placed in the before-mentioned manner over the creſcent, one of the ſymbols of Iſis, or of nature in its inactive ſtate, would accord with the " terra vel natura, ſubjacens ſoli" of that author.

I have already treſpaſſed too long upon your patience, but as this helmet is ſo intereſting a piece of antiquity, you will, I am ſure, allow me to call to your conſideration a few more ſtriking conformities in the myſtical ornaments upon it with thoſe which accompany other repreſentations of the univerſal mother. In the before-mentioned work of Caylus, Vol. V. Plate 104, is a fine and well preſerved buſt in bronze of this goddeſs, bearing a mural diadem with projecting baſtions and gates; a cornucopia is attached to each ſhoulder, and under her breaſt is a patera, or baſon, with the uſual protuberance in its centre. Montfaucon in his Supplement, (Vol. I. Plate 1.) has engraven a bas relief of the Villa Borgheſi, repreſenting the three Hecates, or the Deæ Matres, decorated alike with towers on their heads. Upon the heads of the ſame three deities in Plate 81, of the before-cited work of Gori, are diadems ſimilar in ſhape to ours, but ornamented with ſeven flowers of the lotus, which no doubt have the ſame meaning as the ſeven diviſions on the diadem of our vizor. The head of a pantheic figure (Muſ. Rom. Cauſei. Tom. I. Sec. 2. Tab. 29.) has a mural diadem with ſeven arches; and a figure of Minerva has a helmet with a diadem, compoſed of three ranges, one over the other, in the uppermoſt of which the active power is repreſented by Apollo in his chariot (ibidem, Tab. 16). Figures of Venus ſitting upon a marine goat, ſimilar to ours, appear upon the ſtatues of the Epheſian Diana (Menetreius de Diana Eph. Tab. 57. 59. et 60). Two figures of Venus, one ſitting on a marine griffon, the other on a marine horſe, are imboſſed upon an ancient diadem in gold, of a ſimilar form, in my poſſeſſion, found about twenty-four years ago in a tomb near Barium, in the Apulia Peucetia of Magna Græcia. Upon the medals of Thurium and Heraclea [3] the helmet of a galeated Minerva has on its ſide a marine deity, alſo ending from the waiſt in the form of a fiſh. Theſe marine figures, forming ſo frequently a part of the attributes, which accompany the heads and repreſentations of Iſis, under her various denominations, and being applied in the ſame manner upon this helmet, are confirmations that it repreſents her; and they allude, no doubt, to her marine origin, which probably was grounded by the primitive theogoniſts upon the influence which the fluid element has upon the productive quality in nature, perſonified by that goddeſs. A Venus ſitting upon a Triton, and reſting her arm upon a large head of Meduſa, which occupies the whole of a

[1] Votive helmets of various ſizes, are to be ſeen in many collections of antiquities, particularly of bronze; and they frequently appear as offerings in gems and bas-reliefs. In the Britiſh Muſeum there are four or five in bronze, and one of baked clay painted in the ſtyle called Etruſcan, none of which exceed two inches in diameter.

[2] Saturnalia, Lib. 1. cap. 20.

[3] Magnan. Bruttia numiſmatica et miſcellanea numiſmatica.

ſhield,

ſhield, is engraven in Plate 43, of the ſame work of la Chauſſe, and as it is well known that the head of this terrific Gorgon was uſually repreſented on the ſhields of the Greeks and Romans to impreſs the enemy with terror [1], we muſt be the leſs ſurpriſed to find it recalled on the maſk of this helmet. Iſis appears alſo in this terrific, or deſtroying character, under the title of Venus Area, or the martial Venus, who is frequently addreſſed in military inſcriptions, and is repreſented in various medals as the Venus Victrix with armour. A figure of this Venus Martialis with a radiated helmet, buſkins, and a ſhort tunic, like that given to Amazons, is engraven in the before-mentioned volume of Gori, Plate 42.

There ſeems nothing particularly remarkable in the combatants which are repreſented on the ſcull-piece. At the time of the Antonines the Romans had adopted the oblong-hexagonal ſhield, in uſe amongſt the Parthians and other barbarous nations, in addition to their own original oval and oblong-ſquare ſhields. The two former ſorts are promiſcuouſly uſed here both by the horſemen and footmen of both parties. The armour in general appears to be Roman, and with the capariſon of the horſes, is of the ſame kind that is found upon the Roman works, executed during the courſe of the ſecond and third centuries of the Chriſtian æra [2]. The neck part of this ſcull-piece is ornamented with a circular ſhield in the form of a diſcus, with two croſſed arrows under it, and on each ſide of it is a groupe of two Amazonian ſhields, called the Pelta, which is compoſed of a creſcent, or rather of two united creſcents [3]. The diſcus, as hath been before obſerved, generally alludes to the day ſun, or the animating power, and the creſcent to the night ſun, or the temporary inaction in nature. As theſe alternate revolutions of inaction and animation are uſually recorded by the ſymbols, which appear upon the tombs of the ancients, on many of which ſimilar ſhields are found, and arranged, as they are upon this part of our helmet, (See Gori ubi ſupra, Tab. 193, et 194.) we may conclude, that they have here the ſame alluſion, and that it probably tended to the before-mentioned principles. The pelta is amongſt the various ſymbols of the deity and his operations, which were carried in the Roman enſigns, and from the early ages of the Greek and Roman nations, to that of the object now before us, it has itſelf been repreſented on ſhields [4], which is a proof of its myſtical purpoſe. Some ornaments reſembling the foliages, which are often uſed to repreſent the lotus, and appear on the helmet of Minerva upon the moſt ancient medals of Athens, are delineated by points upon the back part of the neck, as well as upon the projecting fore part of the ſcull-piece, and this latter has alſo upon its border ſome knobs and aſteriſks.

The practice of imboſſing is mentioned amongſt the moſt early records of art; but however queſtionable the reality of the workmanſhip upon the ſhield of Achilles, or even upon the box of Cipſelus, which was executed about the twentieth Olympiad, may be, imboſſed works in all metals were brought to great excellence, and were held in high eſtimation from the flouriſhing age of art under Pericles at Athens, to the time of Gallienus at Rome, when the fine arts in general dwindled into barbariſm. Mys and Acragas, according to Pliny, had at an early period diſtinguiſhed themſelves in imboſſing vaſes and goblets in ſilver, ſome of which, executed by the latter, with repreſentations of Centaurs and Bacchants, were depoſited in the temple of Bacchus at Rhodes [5]. Under the conſulſhip of Fabricius, about the end of the fifth century of Rome, the uſe of ſilver veſſels and ornaments was judged to be too great a luxury for private perſons, but in Pliny's time it became ſo general, that even the ſword-hilts, ſcabbards, and girdles, of the Roman ſoldiers, were often enriched with ſilver ornaments [6]. This

[1] Ovid. Met. L. 4. ad finem, ſhews, in ſpeaking of Perſeus, that the head of Meduſa was worn in war as an object of terror to the enemy.

Nunc quoque, et attonitos formidine terreat hoſtes
Pectore in adverſo, quos fecit, ſuſtinet Angues.

And Pauſanias (Arcadica, cap. 47) ſays, that the town of Tegea was rendered impregnable by the poſſeſſion of Meduſa's hair, preſented to it by Minerva.

[2] The whole of this ſcull-piece is expanded in Pl. III. in order to ſhew all the figures repreſented thereon.

[3] . . . . . Nodo comas
Coegit, emiſitque, lunata latus
Protecta Pelta. SENECA Tragicus Phæd.

[4] See a Dacian ſhield, Plate 20. col. Traj. by Bartoli.

[5] Hiſt. L. 33. cap. 12. Acragantis in templo Liberi Patris in ipſa Rhodo, Bacchæ Centaurique cælati in Sciphis. . . . Venatio (Acragantis) in Sciphis magnam famam habuit.

[6] Ibidem. "Cum capuli militum, ebore etiam faſtidito, cælentur argento, vaginæ batilis, balthei laminis crepitent.

eagerneſs

eagerneſs after decorated armour amongſt the Romans would naturally induce them to preſerve, as much as poſſible, all objects of that deſcription, particularly thoſe of diſtinguiſhed workmanſhip, like the vizor in queſtion, and will account for this junction of old and new work, ſo apparent in the two parts of this helmet, which however are made to join with great exactneſs. The ſame author, after mentioning artiſts of the time of Pompey and Auguſtus, ſpeaks of Lædus, as having excelled in imboſſing combatants. 'Lædus, Stratiates, qui prœlia armatoſque cælavit.' (Ibidem.) After Pliny has thus recorded the ſuperior talents of Lædus, we muſt not attribute to him the inferior work of the combatants, repreſented on this helmet; we may however ſuppoſe, that the ſtyle of his works was imitated by the artiſts who ſucceeded him amongſt the Romans, and that the compoſition, at leaſt, of theſe combatants partakes of it, for the ſpirited and varied action of their attitudes ſhews a degree of art far ſuperior to their execution.

Should the foregoing obſervations, conſiſting partly of conjectures, the uſual recourſe in the dark paths of theſe reſearches into antiquity, contribute in the leaſt to your amuſement, I ſhall be highly gratified, and if you, or any other of my friends, will take the trouble of giving a more ſatisfactory expoſition of the motives which produced the compoſition of this helmet, I ſhall thankfully adopt it.

I remain, dear Sir, your moſt faithful and obedient ſervant,

CHARLES TOWNLEY.

Further Account of the Diſcovery of Antiquities at Ribcheſter, in a Letter from CHARLES TOWNLEY, *Eſq. F.R.S. and F.A.S. to the Rev.* JOHN BRAND, *M.A. Secretary.*

DEAR SIR, *Park Street, Weſtminſter, 17th Dec. 1798.*

DURING my late reſidence in Lancaſhire the Rev. Mr. Whitaker of Holm, my reſpectable neighbour and friend, was ſo obliging as to inform me, that the perſon at Ribcheſter, from whom I obtained the helmet and other Roman antiquities, which were found there, and which I had the honour to exhibit to the Society of Antiquaries laſt January, withheld from me ſome of the articles, which he diſcovered in that depoſit, though he aſſured me that thoſe, he ſold to me, were the whole. Mr. Whitaker alſo told me, that amongſt the withheld pieces was a ſphinx, which, as he judged, had ſerved to decorate the top of the helmet. Should this have been the caſe, that emblem appertaining to the goddeſs Iſis, would accord with the motives, which, in my letter to you, reſpecting this helmet, I preſumed to give of its compoſition.

With Mr. Whitaker's permiſſion, I incloſe for your peruſal the ſtatement, he has given me in writing, relative to the exiſtence, but now irretrievable loſs of this ſphinx. If you think proper to communicate this trivial circumſtance to the Society, the paper is at your diſpoſal, and I remain, Sir, with great regard,

Your moſt faithful and obedient ſervant,

To the Rev. Mr. BRAND.

CHARLES TOWNLEY.

The

The Paper inclofed and referred to in the laft Letter.

"In the fummer of the year 1796, Mr. Wilfon of Clitheroe, and myfelf, faw the bronze helmet, and other remains of Roman antiquity, then recently difcovered at Ribchefter, and now (1798) diftinctly recollect that befides the pieces in Mr. Townley's poffeffion, there was a fphinx of bronze, which, from the remains of folder on the lower fide, and alfo from its curvature, appeared to have been attached to fome convex furface, probably to the top of the helmet.

And on September 19th 1798, on a fecond vifit to this celebrated ftation, I learned that a piece of brafs (to ufe the man's own words), having the body of a lion, and the face of a woman, and which was found along with the helmet, &c. had been for fome time in the poffeffion of Laurence Walton, brother of Jofeph Walton, from whom Mr. Townley purchafed the other remains, but that, as it was carelefsly left upon the chimney-piece of his cottage, it was, as he fuppofes, carried away by his children and irretrievably loft.

Jofeph Walton defcribes the place in which thefe antiquities were depofited as an excavation in the native foil (a mixture of gravel and clay), rather lefs than a yard in diameter, about nine feet beneath the prefent furface, and filled up with fine fand.

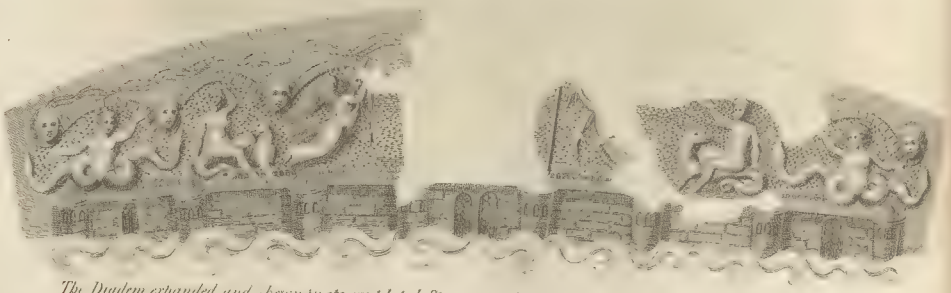
The level of the Roman town and ftation appears to have been very little beneath the prefent one, as Roman remains in great abundance; fuch as fragments of bricks, earthenware, morter, &c. appear upon the fhelving bank of the river, up to the prefent furface.

It is very true that many antiquities have been found far beneath, and even in the bed of the river itfelf; but this circumftance is eafily accounted for, by the fhoots of earth and rubbifh which are perpetually falling from the brow adjoining to the town. This is occafioned not fo much by the encroachments of the Ribble, as by a feries of fprings which break out in the interval betwixt the gravel and clay, about half way betwixt the level of the river and the ftreet, and gradually undermine the loofe and fhelving foil above them.

The Roman Coccium was probably formed from the Britifh word Goch, or Coch, red; an etymology verified by the colour of the foil and rocks about Ribchefter.

Holm, Sept. 19, 1798.

T. D. WHITAKER."



The Diadem expanded, and shewn in its mutilated State, to authorize the Reparations given in the preceding Plates.

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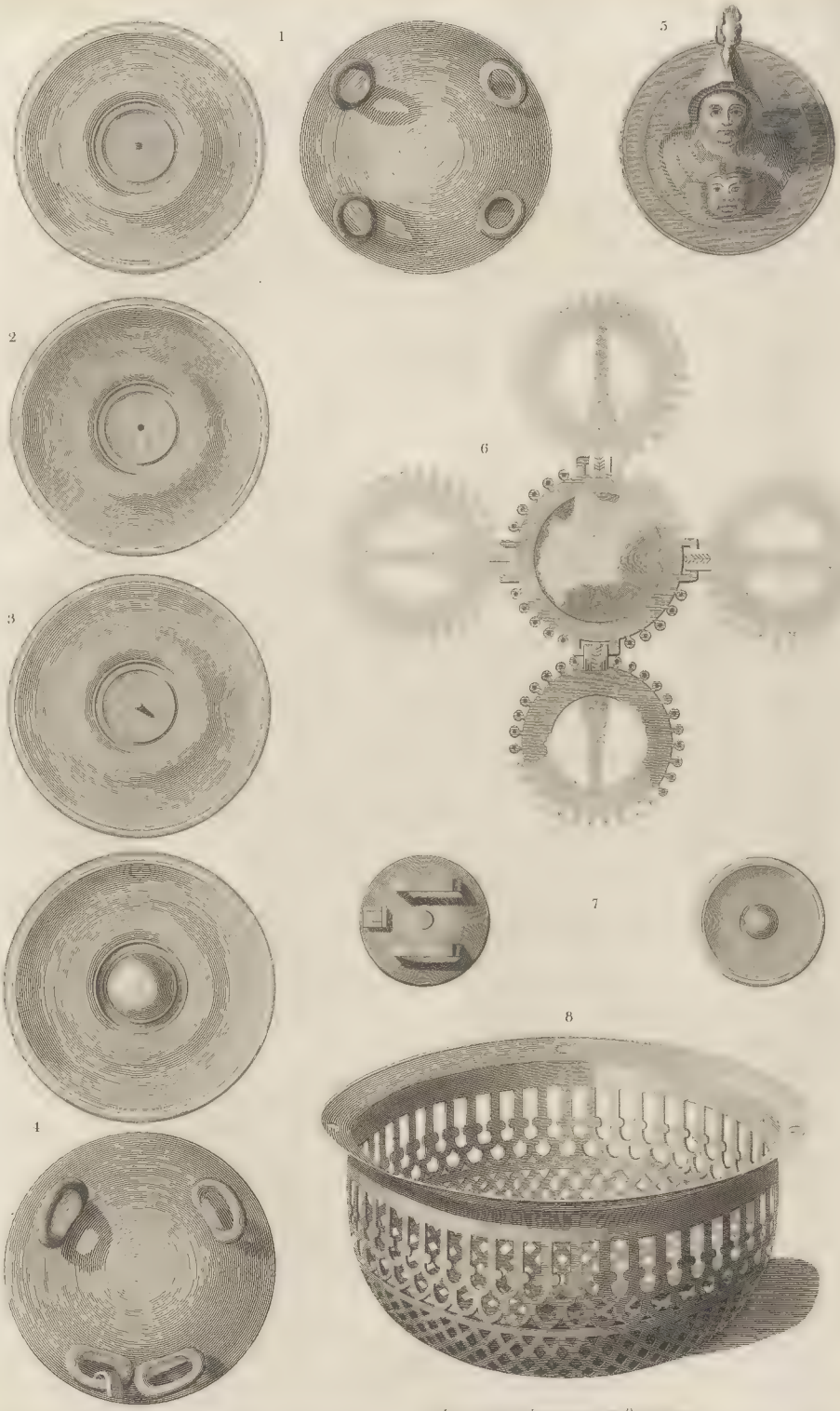
Engraved for the Society of Antiquaries of London



Antiquities discovered at Barcoste

Sumptibus Soc. Antiquar. Londini

Published by the Soc. of Antiquaries of London 25th April 1799

VOL. IV.

PLATES V, VI, VII.

The ſtone, which contains the inſcriptions repreſented in these Plates, was found by the French near Roſetta, and came into the poſſeſſion of the Engliſh army in Egypt, in conſequence of the Capitulation of Alexandria. It was brought to England in the month of February 1802, on board his Majeſty's ſhip L'Egyptienne, under the care of Colonel Turner, F. A. S.

On the 9th of March 1802, the Right Hon. Lord Hobart, one of his Majeſty's Principal Secretaries of State, ordered it to be ſent to the Society of Antiquaries for their inſpection, previouſly to its being depoſited in the Britiſh Muſeum.

The Council of the Society conceiving that an extenſive circulation of fac-ſimiles of this ineſtimable monument, would be the moſt likely means of leading to its elucidation, ordered the * inſcriptions to be engraved, which form the ſubjects of theſe Plates.

Plate V. Exhibits the upper part of the ſtone containing the inſcription, in hieroglyphics.

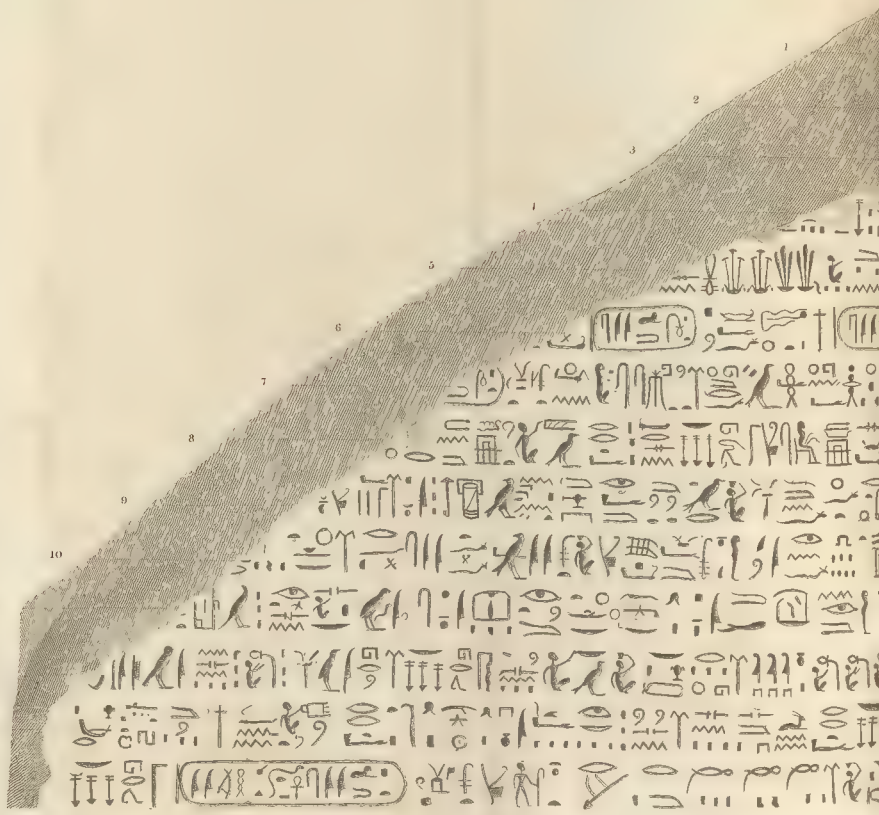
Plate VI. The middle part containing the inſcription, in the ancient vernacular language of Egypt.

Plate VII. Contains the inſcription, in Greek. All theſe are repreſented of the ſame ſize, as on the original ſtone.

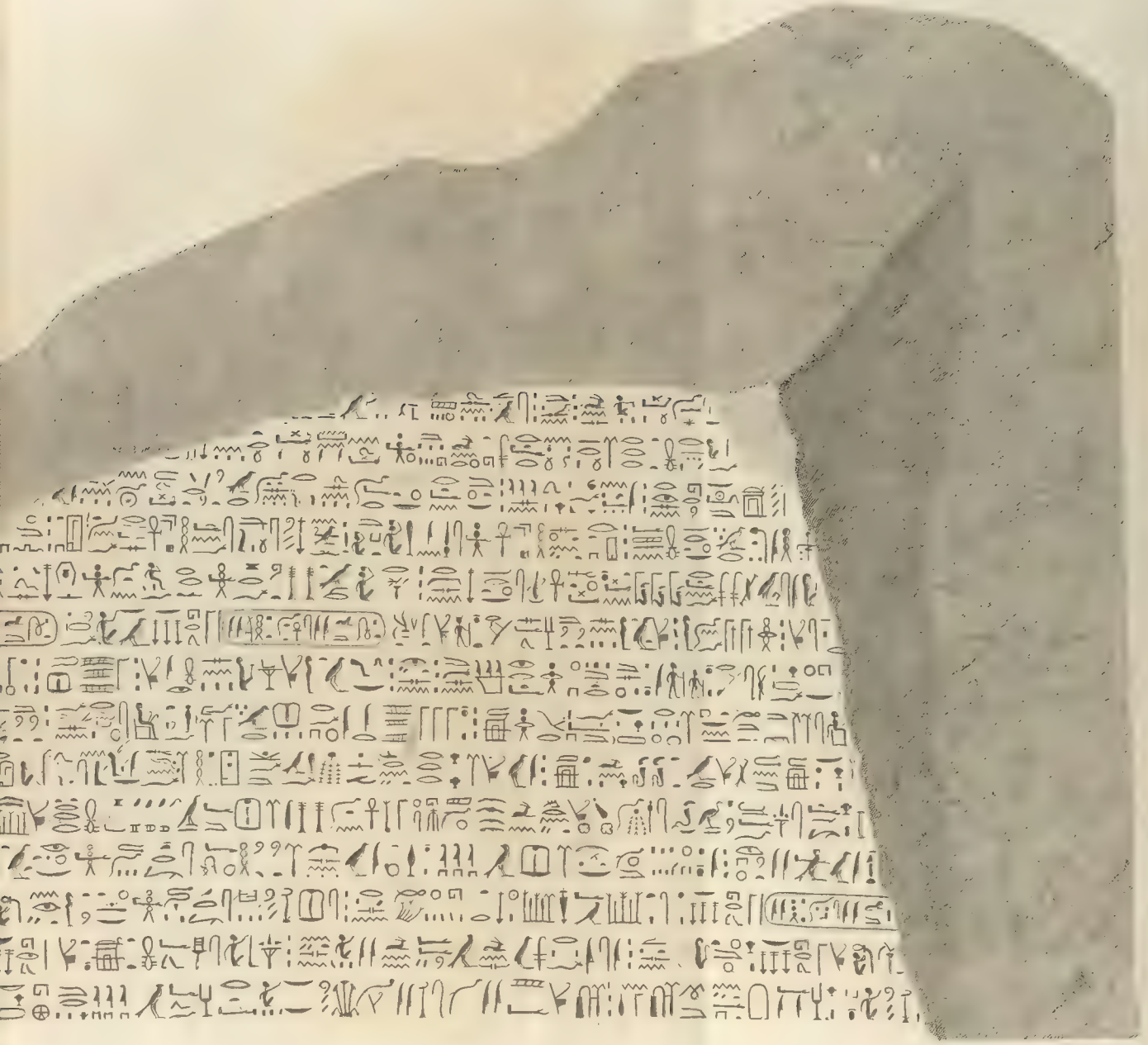
* It is probable that some of the points which appear in this inscription may be only flaws in the stone; but it is very difficult to say from their appearance, whether they are so or not.

Nº I.

HAS TABULAS [V. VI. VII.] INSCRIPTIONEM SACRIS ÆGYPTIORUM ET VULGARIBUS LITERIS ITEMQUE GRÆCIS IN LAPIDE NIGRO AC PRÆDURO INSCULPTAM EXHIBENTES AD FORMAM ET MODULUM EXEMPLARIS INTER SPOLIA EX BELLO ÆGYPTIACO NUPER REPORTATI ET IN MUSEO BRITANNICO ASSERVATI SUO SUMPTU INCIDENDAS CURAVIT SOC: ANTIQUAR: LONDIN: A.D. MDCCCIII.



F. Bacice delin et sculp



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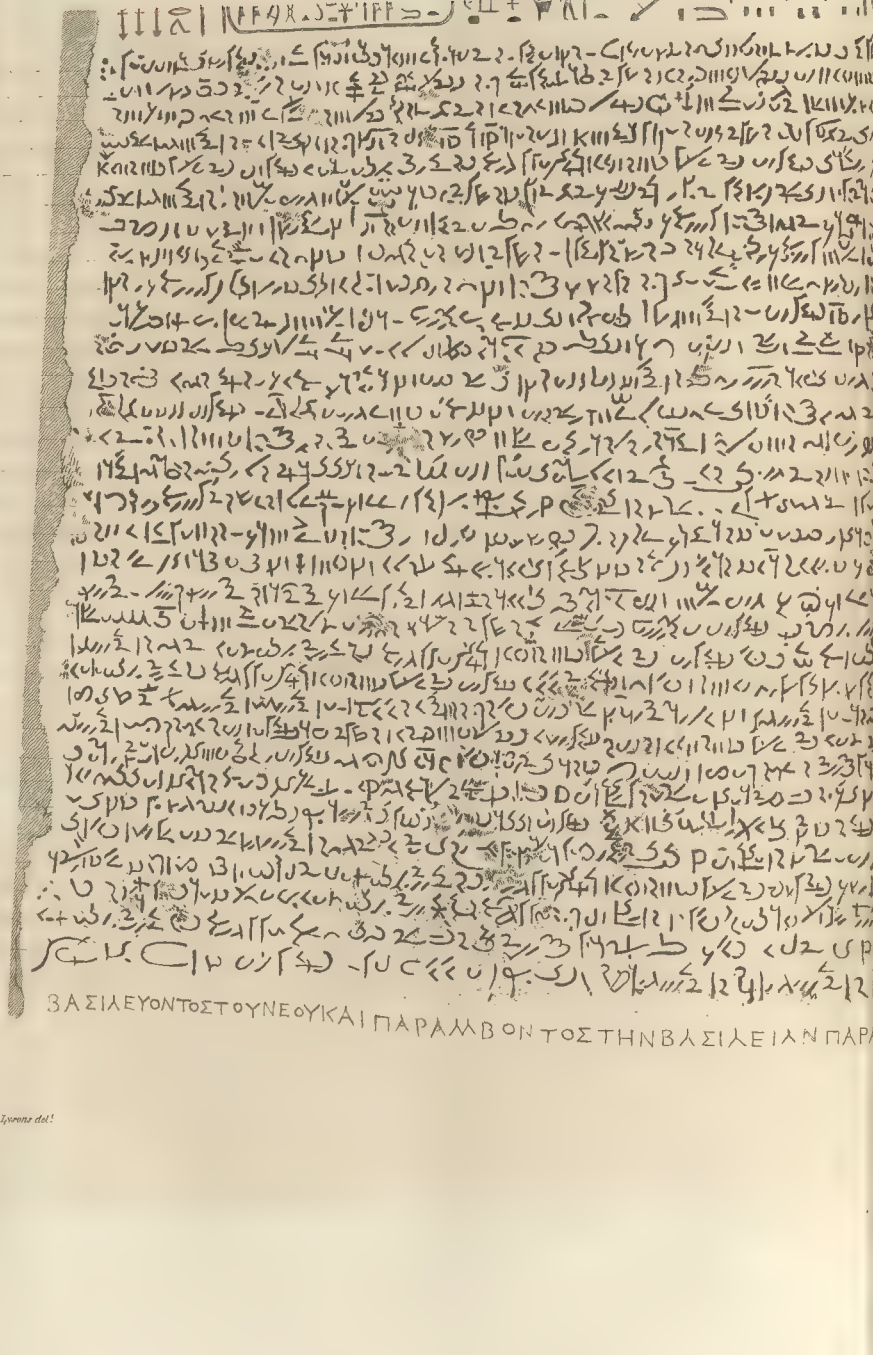
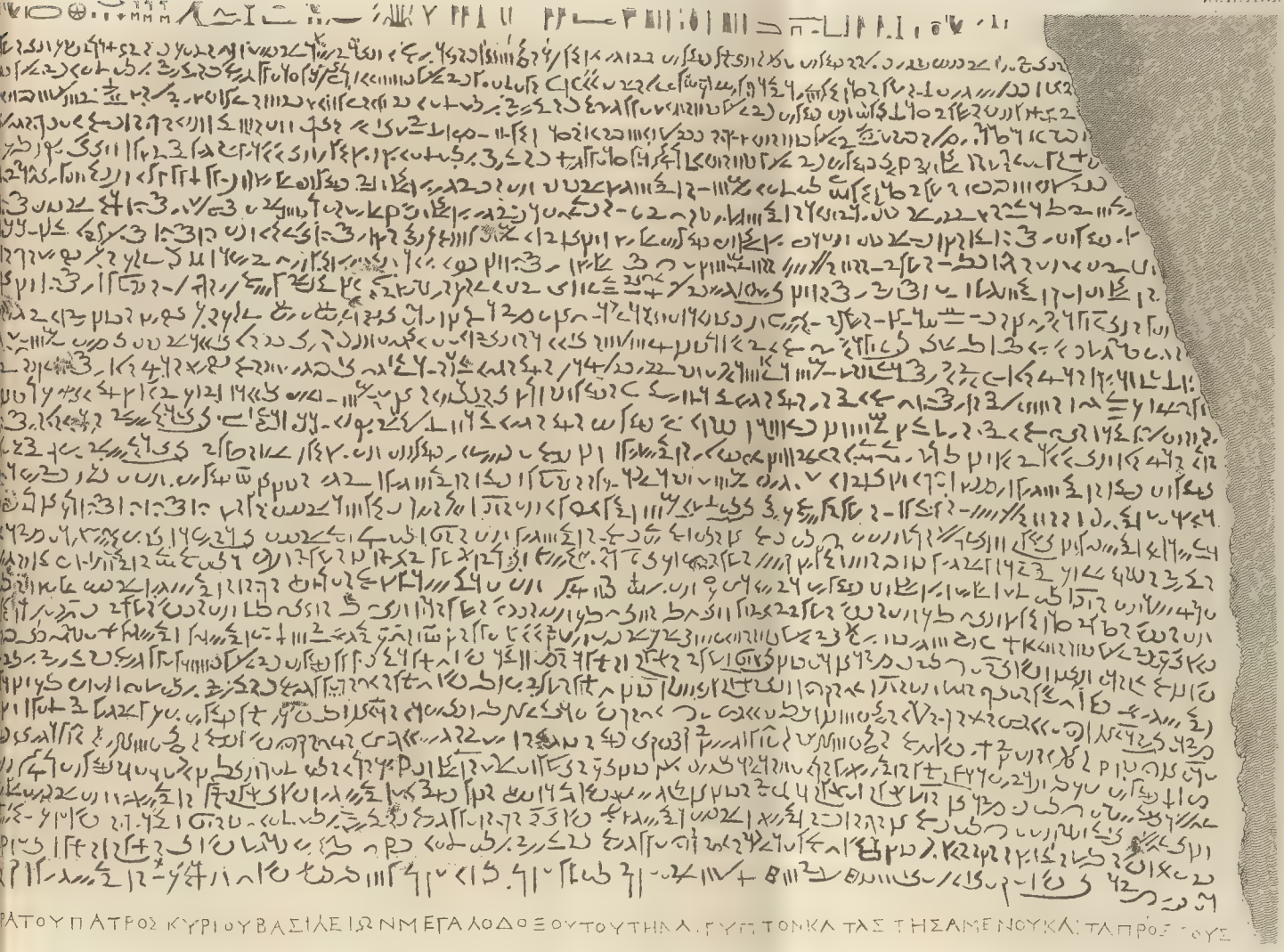
Fabricius delin. et s.



ΒΑΣΙΛΕΥΟΝΤΟΣΤΟΥΝΕΟΥΚΑΙΠΑΡΑΛΑΒΟΝΤΟΣΤΗΝΒΑΣΙΛΕΙΑΝΠΑΡΑ

S. Ivrons del.



ΡΑΤΟΥΠΑΤΡΟΣ ΚΥΡΙΟΥΒΑΣΙΛΕΙΩΝΜΕΓΑΛΟΔΟΞΟΥΤΟΥΤΗΝΑ.ΓΥΠΤΟΝΚΑΤΑΣΤΗΣΑΜΕΝΟΥΚΑΙΤΑΠΡΟΣ ΟΥΣ

T. C. Stadler sculp.

Published by the Society of Antiquaries of London, 25th April 1813

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1 ΒΑΣΙΛΕΥΟΝΤΟΣ ΤΟΥ ΝΕΟΥ ΚΑΙ ΠΑΡΑΛΑΒΟΝΤΟΣ ΤΗΝ ΒΑΣΙΛΕΙΑΝΠ
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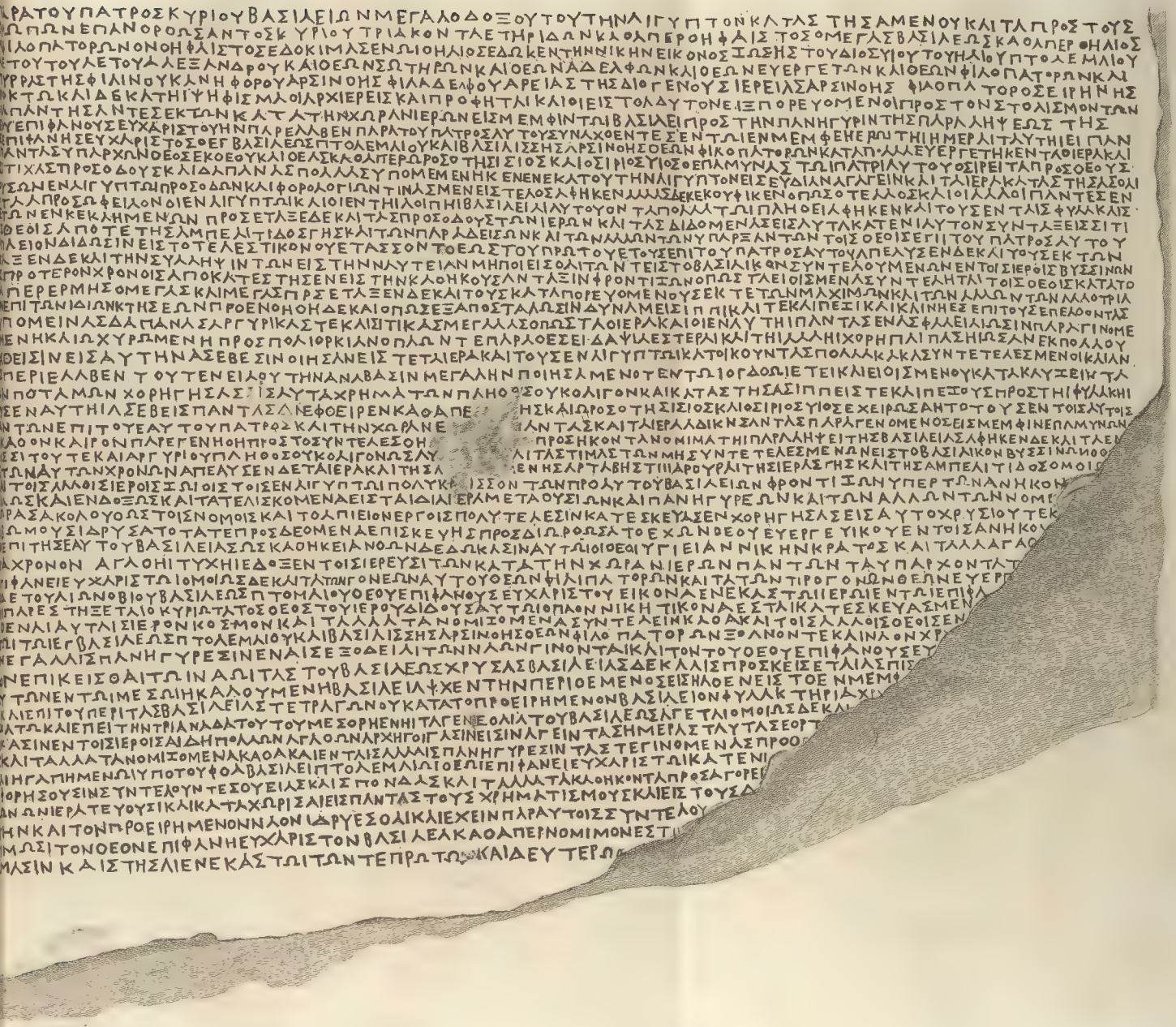

Published by the Society of Antiquaries at London, July 8th 1816.

Dominique Vivant Denon del. et sculp.

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Porro ad monumentum ex, laudatis antea litteris, quibus ex primaria civitatis ratione, vel lapidis tantum explendi additisque, quae in eadem summae a Decemviris Decreto, quae conjectamus suae uobis nunc communicavit et et te attuerem cotidie, par, maris aut conjunctis si habeat se quod igitur debemus in montem ubi venit, nolui illi, in monumentum, quibus statim culpandis detinet, prodeunt recitis, breviter

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30 ΟΙΣΑΣΑΕ
31 ΝΤΩΝΕΙΣ
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33 ΕΚΑΙΑΡΓΥΡΙ
34 ΟΥΣΙΝΕΙΣΕΤΟ
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36 ΛΥΤΙΜΙΑΤΕΛΕΙΝ
37 ΡΡΕΤΩΝΚΑΙΤΑ
38 ΦΑΝΕΣΤΑΤΩΙΤΟΠΩΙ
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40 ΕΝΑΕΣΟΡΤΑΙΣΚΑΙΤΑ
41 ΧΡΥ
42 ΕΥΚΑΡΙΣΤΟΥΝΑΟΝΣΥΝΕ
43 ΙΣΚΑΘΑΠΕΡΚΑΙΕΠΙΠΑΣΩΝ
44 ΜΦΕΙΑΠΙΕΙΟΝΟΠΛΣΕΥΝ
45 ΧΡΥΣΑΕΝΟΙΣΓΕΓΡΑΨΕΤΑΙΔΙΟ
46 ΚΑΙΤΗΝ (λείπει ὁ μὴν καὶ ἡ ἡμέρας)
47 ΡΤΗΝΚΑΙΤΑΝΗΓΥΡΙΝ ΕΝΤΟΙΣΚΑΤΑΛΑΙ
48 ΟΟΡΕΣΕΙΣΔΙΔΟΝΑΙΤΟΙΣΙΕΡΕΥΣΙΝΤΟΙΣΕΤΑ
49 ΝΙΑΥΤΟΝΚΑΤΑΤΗΝΤΕΑΝΩΚΑΙΤΗΝΚΑΤΩ
50 ΕΥΕΙΝΔΕΤΟΥΣΙΕΡΕΙΣΤΟΥΤΕΑΙΩΝΟΒΙΟΥ
51 ΥΣΔΕΙΓΜΑΤΙΣΜΟΥΣ ΤΟΥΣ ΑΝΗΚΟΝΤΑΣΕΙΣΤΗΝ
52 ΛΟΥΝΤΑΣΤΑΠΡΟΣΗΚΟΝΤΑΝΟΜΙΜΑΕΝΤΑΙΣΕΟΡΤΑΙΣ
53 ΕΣΤΙΝΤΟΔΕΨΗΦΙΣΜΑΤΟΥΤΟΑΝΑΓΡΑΨΑΙΕΙΣΤΗΛΗΝΜΕΛ
54 ΩΝΘΕΩΝΙΕΡΩ

In lapide ΒΑΣΙΛΕΙΩΝ

In lap. de ΤΑΣΙΣ

53 ΤΑ
54 ΑΝΟΣΥ

VOL. IV.

PLATES VIII, IX.

These engravings exhibit accurate copies, according to the ſize of the originals, of three metal plates or diſhes belonging to Francis Douce, Eſq. F. A. S.; but it is to be regretted that no traces of former poſſeſſion now remain, from which information might have been gathered reſpecting their uſe or antiquity. Even the armorial bearings that are ſeen on one of them have not been clearly appropriated to any family in this country; whence a conjecture has ariſen that they are of French manufacture. This, however, is very uncertain; becauſe from the near reſemblance in the manners and cuſtoms of both countries during the middle ages, there is often much difficulty in deciding to which of them many remains of antiquity belong.

There is a fourth Plate in the hands of the proprietor; but from its ſimilitude, in almoſt every reſpect, to Fig. 2. Plate IX, it was judged unneceſſary to engrave it. They are all compoſed of copper, on which the ornaments and figures have been cut, and afterwards engraved in lines. The interſtices are filled up with enamel of various colours, in the manner of the ancient ſhrines that were placed on the monuments of ſaints, and which are ſtill preſerved in various collections of antiquities. The ſtile of drawing reſembles that which is found in the illuminations that decorate manuſcripts from about the time of Henry the IIId., or a little earlier, to that of Edward the IIId., and which conſiſt of a neat, and ſometimes ſpirited outline made with a pen and ink over the colours. This ſtile has undoubtedly much greater merit, and is more free and artiſt-like in point of deſign, than what we uſually find in the ornamented manuſcripts of the two or three following centuries. Hence ſome judgment may be formed of the period in which theſe diſhes were made, and that was probably about the reign of Edward the Iſt.

It is far more difficult to give any ſatisfactory opinion concerning the uſe to which they were applied. They might have been deſigned for ſome domeſtic purpoſe; or from the ſubjects of part of the decorations, a conjecture might be grounded that they were uſed for ſome ceremony formerly obſerved during the recreations of hunting or hawking, and long ſince forgotten. An eminent French antiquary, the Abbé Lebeuf, in a diſſertation printed in the *Mem. de l'Acad. des inſcr.* tom. XVII. p. 202, ſpeaking of a practice that prevailed very early in France, of mixing herbs with wine, has informed us that *a copper baſon gilt and enamelled* was found at Soiſſons, and had fallen into his hands. He was of opinion that it ſerved during the firſt race of French kings for ſtraining off ſome liquor mixed as above, or for drinking what remained of the liquor after the infuſion of the herbs. He had already obſerved, that in a monaſtery of Lower Britany, where Saint Samſon lived, under the reign of Childebert, bruiſed leaves were put into a vaſe, and ſome of the liquor poured into each Monk's goblet after the hours of tierce, and previouſly to the ceremony of high maſs. The period to which the learned Abbé has aſſigned *his* baſon

is

is undoubtedly too early to apply to the dishes in question; but it is not impossible that the practice he mentions might have been transferred to after ages. The Abbé has unfortunately omitted to give such a description of the vessel as might have served for the purpose of a comparison on this occasion; but from the contrivance in Fig. 1. Plate VIII. and Fig. 2. Plate IX. for letting out, or straining off any liquid by means of holes in the inside near the edge, connected with a spout in the shape of a dog's head, a conjecture might be hazarded that they bore some resemblance to the bason found at Soissons.

Plate VIII. Fig. 1. In the middle is a person on horseback carrying on his fist a hawk, the usual designation of nobility. The outer circle is divided into four compartments, representing the sports of hawking, coursing the hare, and hunting the stag. In the latter recreation a man is introduced blowing a horn, with a stick in one hand for beating the bushes, preceded by another, who is aiming an arrow at the game, according to the *ancient* practice of hunting the deer. Thus Chaucer in the *Frere's tale*—

> " For in this world n'is *doggé for the bowe*
> That can an hurt dere from an hole yknowe."

And again, in the *Marchant's tale*,

> " And eke to January he goth as lowe
> As ever did a *doggé for the bowe*."

The following passage in the fabliau of *ladame qui fut corrigée*, is still more to the purpose.

> " Sire alez chacer en mon parc
> *A chiens, a oiseaux, et a arc*."

That the ladies also practised the sport of hunting with the dog and bow might be shown from many authorities; that which follows is perhaps one of the most curious. It is taken from the celebrated romance of *the renowned Prince Arthur*, Part III. chap. 124. " So at that time there was a lady dwelled in that forrest, and shee was a great huntresse, and daily shee used to hunt. And alway she beare her bow with her. And no men went never with her, but always women; and they were shooters, and could well kill a deere, but at the stalke and at the trest. And they daiely beare bowes and arrowes, hornes and wood knives, and many good hounds they had, both for the string and for a bait. So it hapned that this lady the huntresse had baited her hounds for the bow at a barren hind. And this barren hind tooke her flight over heathes and woods. And so it hapned that the same hind came to the well where as Sir Launcelot was sleeping and slumbring. And the hound came fast after, and umbecast about, for she had lost the perfect sewt of the hind. Rightso there came the lady huntresse, which knew by her hound that the hind was at the soyle in that well. And there shee came stifly and found the hind, and anon she put a broad arrow in her bow, and shot at the hinde, and overshot the hinde, and by misfortune the broad arrow smote Sir Launcelot in the thicke of the buttocke over the barbes. When Sir Launcelot felt himselfe so hurt, hee hurled up woodly, and saw the lady which had smitten him. And then when he saw shee was a woman, he said thus, Lady, or damosell, what that thou be, in an evill time beare thou a bow, the devill made thee a shooter."

This practice of using the bow in hunting continued so late as the reign of King James the First, when, as Baker in his chronicle informs us, George Abbot Archbishop of Canterbury being a hunting in a park, and shooting at a deer, his arrow glanced and killed a man; which gave occasion to an argument whether the prelate ought not to have been deprived of his function, but the judgment was in his favour. King James, in his *Basilikon doron*, calls this practice " a theevish forme of hunting to shoote with gunnes and bowes." In further illustration of this subject, see Mr. Carter's *Specimens of ancient sculpture and painting*, Vol. II. Plates 4, 7, and Strutt's *Glig-gamena*, Plates 2, 4.

Fig. 2.

Fig. 2. A view edgewise of Fig. 1.

Fig. 3, 4. Arms or devices engraved on the convex ſides of the diſhes in Plate IX. The diſh in the preſent Plate has an engraving, in like manner, of a ſtar with ſeven points.

Plate IX. Fig. 1. In the inner circle is a knight kneeling on a bridge before a lady, who is perhaps giving him a bleſſing, or admonition, previouſly to his departure in queſt of adventures; a ſubject apparently taken from ſome romance of chivalry. In the outer circle of this Plate are men engaged in combat with various animals, in alluſion to the atchievements of the heroes of romance.

Fig. 2. Exhibits ſeveral combats between figures half men and half birds with lions and groteſque animals; the creation, as it ſhould ſeem, of the artiſt's imagination, unleſs ſuch adventures ſhould, by chance, exiſt in ſome ancient fiction.

The outſides or convex parts of all theſe diſhes appear to have been waſhed with gold or ſilver. Whether the devices and armorial bearings are real or imaginary, muſt be left to the deciſion of the ſkilful herald.

F. D.

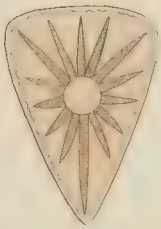
PL. XIII.

Fig. 1.

Fig. 2

Fig. 3.

Fig. 4



Published by the Society of Antiquaries, London, 3rd Feb. 1838.

Fig. 1

Fig. 2


Alteration of the ROAD from Bromley to Westerham near Hollwood
The distance by the New Road
The distance by the Old Road
Section thro the Lane E F
Section thro the Lane C D
Section thro the Lane A B
Scale for the Sections
Bridge or Viaduct Arch
Keston Windmill
Spring
Gate
Pond
HOLLWOOD WOOD
KESTON COMMON
CESAR'S CAMP
Old Road
Westerham Road
Bromley and London
Ravens Bottom
New Road from Westerham

This Plate was Presented to the Society of Antiquaries of London by the Right Hon.ble Lord Frederick Campbell F.R.S. & F.A.S.

PL. XI, XII, XIII, XIV, & XV.

Pl. XI. In this plate is exhibited the figure of a fine ſtatue of Bronze,* twenty-two inches in height, belonging to the Earl of Aſhburnham; which was found ſeveral years ago, near Barking-Hall, in Suffolk, about twelve feet below the ſurface of the earth; it was exhibited to the Society of Antiquaries, Feb. 27, 1800. The ornament with which the *lorica* of this ſtatue is embelliſhed, conſiſts of thin poliſhed *laminæ:* thoſe of a light colour, on being ſcraped, have the appearance of ſilver; the dark parts are brittle, and appear like enamel.

Pl. XII. Shews the back of the ſtatue.

Pl. XIII. The head in profile, of the ſame ſize as the original.

Pl. XIV. & XV. Outlines of the ſeveral parts of the dreſs, of the original ſize.

* This ſtatue appears to be the portrait of ſome Roman of Imperial Dignity; the diſpoſition of the hair, and the general character of the head, ſeem to indicate one of the Auguſtan family; but it does not ſo exactly reſemble the medals of any Emperor of that family, as to lead to a certain concluſion, as to the individual it was intended to repreſent: nevertheleſs it has been found, on compariſon, to bear a conſiderable reſemblance to ſome of the medals of Nero, in which he is repreſented young, and which differ widely from thoſe ſtruck at a later period of his reign.

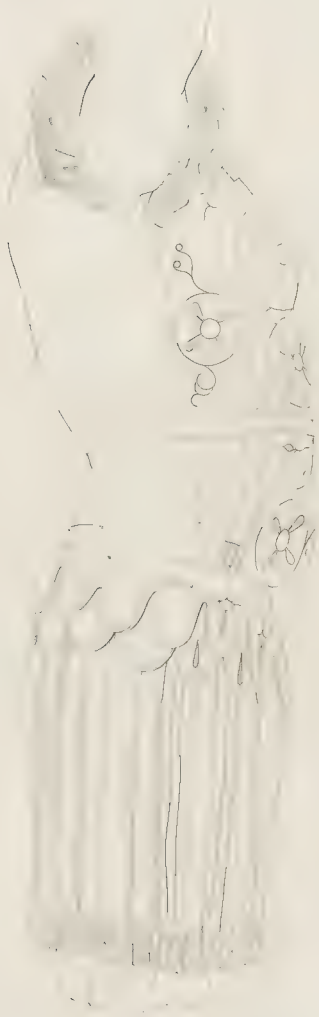
Antinous statue of Bronze found in the Campo Marzio in the preparation of the Cavalieri Gabbrielli

Published by Ch. Heavysege, Longman and Co. 39, Paternoster Row

Drawn by [illegible]

Jewitt sculp.

Published by the Society of Antiquaries of London, [illegible]



PL. XVI. XVII. XVIII. XIX. XX.

These plates are engraved after an original drawing, on a roll of vellum, in the poſſeſſion of the Society of Antiquaries; this drawing, which is extremely well executed, conſiſts of five compartments: the firſt (Pl. XVI.) contains the figure of John Iſlip, Abbot of Weſtminſter, ſtanding under an arch, ornamented with wreaths of flowers of different kinds, interſperſed with which, are scrolls having the names of various virtues, &c. inſcribed on them, as "*Sapiencia, intellectus, conſilium, fortitudo, pietas, ſcientia, timor dñi, charitas, ſpes, fides, conſtancia, temperancia, juſticia*, and *prudencia:* in each of his hands he holds a flower; one of them is ſlipt off, and he is in the action of ſlipping off the other; in alluſion to his name, *I—ſlip*. Above the arch are three Angels holding ſhields of arms; that in the centre is charged with croſs keys and an annulet, that on the dexter ſide has the arms of Edward the Confeſſor, and that on the left the arms of France and England quarterly. There are alſo three Angels at the feet of the abbot holding ſhields of arms; in the central one under a mitre is the perſonal coat of the abbot, ermine, a feſs between three rats paſſant gules; that on the dexter ſide, is charged with a feſs engrailed between three croſſes patée fitché,* and on the ſiniſter ſide are the arms of the abbey, azure on a chief indented Or, a paſtoral ſtaff in the centre and a mitre in the ſiniſter corner gules. A ſcroll over the head of the abbot is thus inſcribed, "IOHANNES ISLYPPE NUPER ABBAS WESTMONASTERII;" and under his feet is the following inſcription, "INQVIRE PACEM ET PERSEQUERE EAM."

Abbot Iſlip was a great favourite with King Henry the Seventh, and laid the firſt ſtone of the chapel which bears his name; he ſuperintended the building of it during that monarch's lifetime, and till its completion in the reign of King Henry the Eighth. He was himself alſo a great benefactor to the abbey church, and was engaged in finiſhing the weſt-end at the time of his death. He became abbot of Weſtminſter in the year 1500, and died on the 12th of May 1522, in the twenty-third year of K. Henry VIII. On the 16th of the ſame month he was buried in the chapel dedicated to St. Eraſmus, which he had founded, in Weſtminſter-Abbey.

The ſecond compartment (Pl. XVII.) exhibits the abbot on his death-bed ſurrounded by a group of figures; among which may be diſtinguiſhed St. Peter, St. John the Baptiſt, St. Giles, St. Katherine, St. Mary Magdalen, St. Margaret, and the Virgin-Mary, who is praying to our Saviour in the following words, "*Yſlip o fili veniens miſerere johanni.*" On each ſide of the bed are prieſts performing the laſt offices for the dying abbot. At the corners of this compartment are ſymbols of the four Evangeliſts.

In the third compartment (Pl. XVIII.) appears the abbot's coffin in the choir before the high altar, under a magnificent canopy, on the upper part of which are a great number of branches of tapers, ſurrounded by men in gowns and hoods bearing long torches; on the corners are four, bearing banners of ſaints; at one end of the coffin appear three of the mourners

The fourth compartment (Pl. XIX.) repreſents the outſide of St. Eraſmus's chapel in Weſtminſter Abbey, founded by Abbot Iſlip, on the north ſide of the north aiſle of the choir. The window between the chapel and the aiſle is here removed, in order to ſhew the inſide, where the monument of the abbot is ſeen, being in the form of a table, under which lies his effigies. The only part now remaining of this monument, is the table, which is of marble

* It has not been aſcertained to what family this coat belongs; it appears in the margin of the official account of the funeral of Abbot Iſlip, preſerved in the College of Arms, from which the colours of this and the other coats, together with a copy of that account, have been communicated by Francis Townſend, Eſq. Windſor Herald.

ſupported

ſupported by four ſlender pillars of braſs;* over the altar in the chapel are figures of the crucifixion, &c. which appear in this drawing; and within an arch over the chapel is a repreſentation of the laſt judgment, the crucifixion, and ſymbols of the paſſion.†

The laſt compartment (PLATE XX.) contains a large initial letter, being an U, richly ornamented, and filled up with a north-weſt view of the nave and tranſept of the Abbey Church at Weſtminſter; part of the church being laid open exhibits the coronation of King Henry the Eighth. The work which was carrying on at the Weſt end of the Abbey at the time of abbot Iſlip's death is here alſo indicated, and the lanthorn which he had intended to build over the middle of the croſs.‡ Over the roof of the church appears a biſhop attended by a group of angels, exorciſing the building and driving away the evil ſpirits.

An official account of the funeral of Abbot Iſlip is preſerved in the Heralds College, of which the following copy (from a M.S. marked I. 15. fol. 171) has been communicated to the ſociety, by Francis Townſend, Eſq. Windſor Herald.§

"Thentyrement of Reverend Father in God Devine John Isſhoppe Abbott of the Monaſterye of Weſtm̃ & one of the Kings Matie Pryviee Councell deceaſſid at Neyght or Neyt[a] beside Weſtm̃ the xij day of May being Sondaye Abowte iiij & v of the clocke at aſtre none the dnicāll tre ff. A. m^l^. v^c^. xxxij in the xxiiij yere of K. Henrye theight.

Furſt his Corps was cheſtid & cered and ſo remayned in a large plour in the ſeid place w^re^ was hangid wth blacke clothe garnyſhed wth Scocheons of his Armes and the Monaſterye the Corps covered wth a riche pawlle of clothe of golde of tyſſewe and burnynge day and nyght iiij greate tapers wth maſſes daylie and everye nyght watche untill thurſeday the xvj^te^ daye aboute ij of the clocke at w^t^ tyme com all the fathers of the howſſe wth the monks and the Abbot of Burye in pontificalib̃ did ſay ſuch ceremonys as to the ſame appertenethe the ſpace of a howre.

Then abowte iij of the clocke the corps was conveid unto Weſtm̃ Monaſterye in maṁ followinge.

Fyrſte ij conductors John Gardyn̄ and Wiltm^n^ Alove wth eche of them in theyre hands a blacke ſtaffe to avoid ſuch people as wolde not be orderid and to make rome.

Then the Croſſe.

Then the iiij ordres of Freres of Cunturburye.

Then dyverſſe other religiouſe pſons as the brotherheade of the Pryſts and Clerks of Poope.

Then the Churche of Seynt M'tens in London.

Then the Pryſts and Clerks of Seynt M'garett in Weſtm^r^ w^t^ all the Monks of the seid Monaſterye.

Then thabbot of Seynt Edmonds Burye in pontificalib̃ w^t^ his aſſiſtaunce in goodlye riche Copes.

Then Gentlemen in blacke Gownes and Hodes ij and ij and his ij Chappellaynes Doctor Dudley Sr Robert Sheder w^t^ other as Doctor Sherton Doctor Doke and the Viccar of Croydon w^t^ dyverſſe other.

Then Richemonde and Lancaſtre in the Kyngs Cotes at Armes.

Then the Corps borne by ſixe of his Yeomen in blake Cotes and other ſixe goinge by to helpe them as they hadde neede.

Then abowte the Corps iiij aſſiſt^a^unts Mr. Hawkes Mr. Judde Mr. Andro and Mr. Docarowe.

And at the courner a bann̄ of our Ladie by John James, Seynt Petres by John Sheder, Seynt Edmonds by Willm̃ Myddleton, Seynt Katheryns by Thom's Kempe, in blake gownes and hodes on theyre heades.

Alſo ij branches of white Waxe borne by ij Clerks in theyre Surpleſſis.

Item. afore the Corps xxiiij pore men in Gownes and hodes in one range beringe xxiiij torches.

Item. abowte the Corps xij ſtaffe torches borne by xii Yeomen in blacke Cotes.

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* Dart, in his Hiſtory of the Abbey Church of Weſtminſter, ſays, "that under the table was a ſkeleton of alabaſter in a ſhroud, now taken away." An inſide view of the chapel is engraved in Dart's work, vol. I. p. 192. The arms and devices on the frieze of the chapel are engraved in Gough's Sepulchral Monuments, Introd. to vol. II. pl. xxi. fig. 3.

† Dart ſays, that there was formerly a painting on the roof of Abbot Iſlip's chapel, repreſenting our Saviour addreſſing mankind in ſix latin hexameter verſes; and under the crucifix the picture of an Abbot, holding up his hands and praying in this manner,

En cruce qui pendis Iſlip miſerere Johanni
Sanguine perfuſo reparaſti quem pretioso." Hiſt. of Weſt. Abbey, Vol. I. p. 192.

‡ Dart ſays, that the abbot "deſigned a lofty tower and lanthorn with a chime of bells, to be placed over the middle of the croſs, but the pillars were too weak to ſupport it, wherefore the bells were hung in the weſtern tower, where they remain. Lives of the abbots of Weſtminſter, at the end of the 2d vol. of the Hiſtory of Weſtminſter Abbey, p. 34.

§ An incorrect copy of this account is printed in the appendix to Widmore's Hiſtory of Weſtminſter Abbey.

[a] Neyght or Neyt was a manor belonging to the Abbey, and is deſcribed in Records "*Mouerium ſuum de Neyght* juxta Weſtmonaſterium."

Then

Then aftre the Corps alone the Lorde Wyndſor chiefe mourner w' vj other ij and ij.

S'. Henry Wyatt. S'. Hughe Vaughan.

Mr. Denſell S'.jeaunte at lawe, and Mr. Baker, Recourder of London.

Mr. Ioyner. and Mr. Tamworth.

in longe gownes and hodes.

Then the Yeomen and Fermers of the ſeid defuncte in blake Cots.

Then dyvſſe other men and women of Weſtm' and other places ſo that the trayne was from Neyt untill Touttell Streete.

And ſo peeadid to the Monaſterye doinge ſuch Ceremonyes as to the ſame appertenethe.

And at thentrye of the ſeid Monaſterye th' abbot of Bury w' his aſſiſt'unts did receve the ſeid Corps and ſo peeaded into the Quere where hit was ſett undre a goodlye Herſſe w' manye lights and ma'ie and Vall'unce ſet w' pencells and double barriers w' fourmes hanged w' blacke Clothe and garnyſſhed w' Schoocheons of Armes and the Quere likewiſe and ſo the morners toke theyre places.

Then dirige began ſolemply ſonge by the ſeid Monaſterye and dyvſſe diriges done in other places of the Churche w' beinge don w' thother ceremonyes the morners w thother deptid unto a place ov the Chappell of the defuncte where was prepared for them ſpyced breade ſuckett marmylate ſpyced plate and dyvſſe ſourts of Wynes plentie.

And in the meane ceaſon they of the Churche did burye the defuncte in the ſeid Chappell of his buyldynge w' was hangid w' blacke Cloth garnyſſhed w Schoocheons and ov his ſepulture a Pawlle of blacke Velvet and ij candleſticks w' Angells of Sylv and gylte w' ij tapers thereon and iiij abowte the Corps burnynge ſtill.

Then in the Quere undrenethe the herſſe was made a preſentacon of the Corps covered w' a Clothe of Golde of tyſſewe w' a Croſſe and ij white branches in candleſticks of ſilv and gylte w' being don evye man deptid for that nyght.

The next daye beinge frydaye in the mournynge abowte viij of the clocke evye man did repayre to the Churche in good ordre and toke theyre places as afore.

Then began the fyrſte Maſſe of oū Ladie ſonge ſolemplye w' Deacon and Subdeacon and at the Offetorye the chiefe mourner offerid a pece of golde of halfe a Crowne ij' vj' aſſiſted w' thother mourners w' beinge don.

Then began the maſſe of the Trynytie ſonge in like maⁿ as afore but at the Offeringe the chiefe mourner offerid a pece of golde of v' aſſiſtid as afore w' beinge fynyſhed.

Then the mourners w' all thother went in good mah to the manⁿ place where was prepared for them breade and drinke as apperteneth for that daye being Frydaye And this don evye man returnid in good ordre to the Churche to theyre places apyonted.

And the torches herſſe and other lyghts beinge lightid.

Then began the Maſſe of Requiem ſonge by Thabbot of Burye in pontificalibꝫ w' Deakon and Subdeakon and at the offetorye the Monkes offerid theyre oblacon aſtre the custom and manⁿ.

Then offerid the chiefe mourner a noble in golde beinge conductid by thoffycers at Armes and aſſiſtid w' thother mourners and ſo returnid backe agayne to the herſſe.

Then all they mourners returnid backe agayne to offre for them celfs evye one a grote.

Then offerid his ſerv'unts w' all other that wolde.

Then began the Sermonde by the Viccar of Croydon.

Then all other ceremonyes being don and fynyſhed w' dyvſſe other Maſſes in hys owne Chappell in the Abbey and pyſſhe Churche w' other ſ̄vyce.

Then began a greate doylle gyven amonge the poore.

Then all things fynyſhed the Lord chiefe mourner w' all th' other went in like ordre as afore to the manⁿ place to dynⁿ w' beinge done evye man toke his leave and ſo deptyd.

Then the bannⁿs were ſett in ordre in the ſeide Chappell in braſſes of Iron.

The herſe w' all thother things did remayne there ſtill untill the monethes mynde.

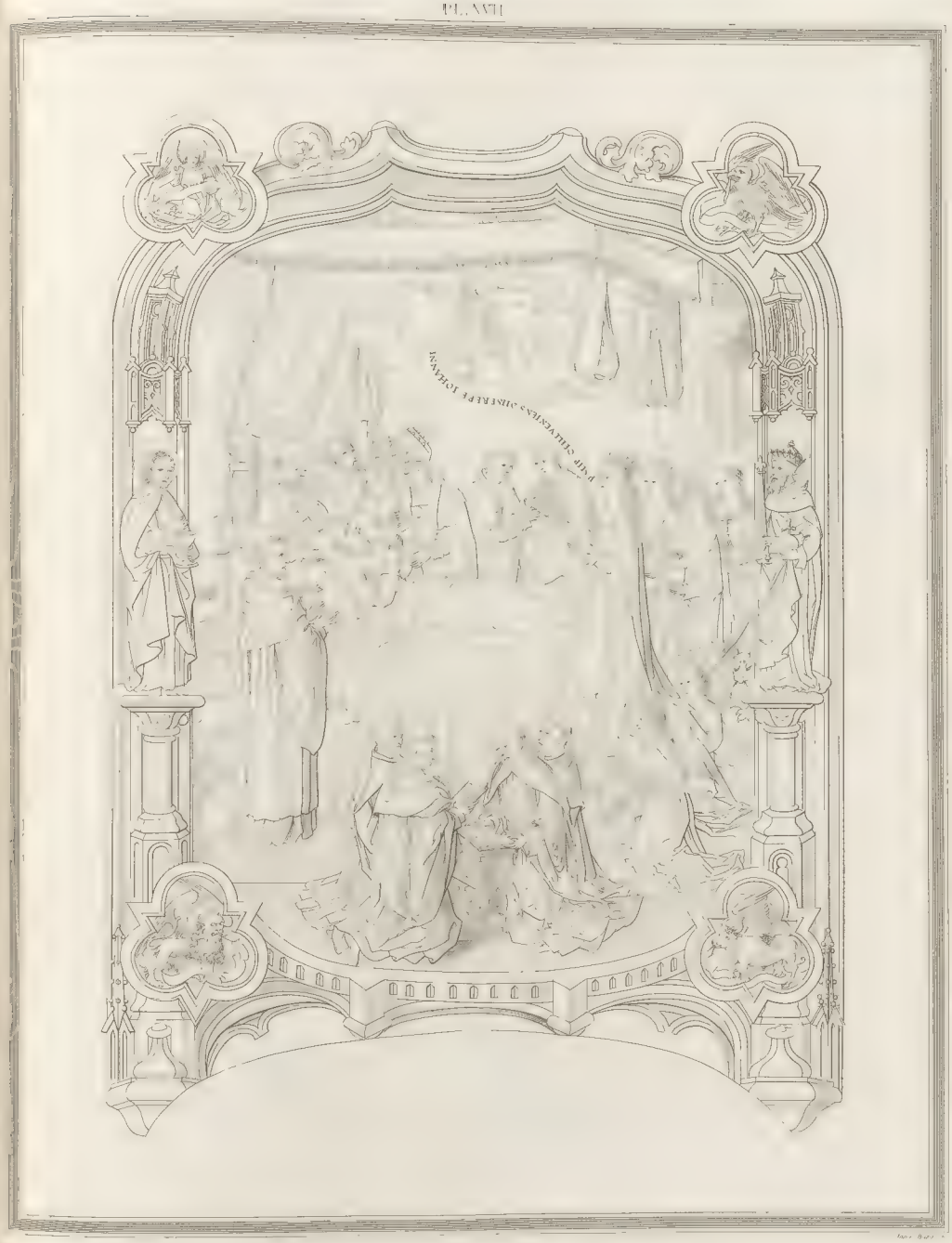
Theye herawlds rewardyd w' v^d and thanks beſides theyre gownes and theyre ſ̄v'unts Cotes."

Pl. XVI.

These and the four following Plates are engraved after an original drawing on a Roll of Vellum representing the Death Funeral &c. of John Islip, Abbot of Westminster who died there 1532 in the possession of the Society of Antiquaries of London

Published by the Soc. of Ant. of London, 1st Jan. 1818

PL. XVII



Published by the Society of Antiquaries, London, 1st April 1847

PL. XVII.

James Basire sc.

Published by the [illegible]

PL. XX.

Published by the Society of Antiquaries of London, 1 April 1853

PL. XXI. XXII. XXIII.

Observations on the "Porta Honoris" of Caius College, Cambridge; communicated by Mr. William Wilkins, Jun., in a Letter to Craven Ord, Esq., F.R.S., V.P.

Towards the latter part of the reign of Henry the Eighth, the taste for Gothic architecture, in England, appears to decline. The many foreigners, chiefly Italians, who were entertained by that prince, were probably the first who introduced a different style. Encouraged by Henry, they endeavoured to inculcate a taste for the architecture of their own country. We find, notwithstanding, that its progress was far from rapid: and, in some of the early designs, in which the characteristics of the new style were adopted, a latent prejudice, in favour of the Gothic, evinced itself in the introduction of the pointed arch, and other peculiarities of that mode of building.

There seems great probability, that John di Padua was the first to introduce the practice of regular Roman architecture into this country. He was architect to Henry VIII., and was styled *Devizer of His Majesty's Buildings.* Somerset-house, which was built in the reign of Edward the Sixth, being one of the earliest specimens of this style of architecture, is supposed to have been designed by that architect, whose pension continued, at that time, to be paid him, through the interposition of the Protector.

We know not of the existence of any building, so nearly contemporary with Somerset-house, as the gates of Caius College, erected by John Caius, master of the college. One of these, the Gate of Wisdom, was founded in 1565, as appears from the following extract from the College Records.

Die sabbati quinto Maii hora quarta mane anno Domini 1565, post supplicationes Deo habitas, ut Collegium nostrum initum cœlitem habeat exitum et eventum, utiles reipublicæ et timentes Deum, primum sacrumque lapidem jecimus fundamenti istis verbis.

> Dico istud ædificium Sapientiæ: pono hunc lapidem in fundamentum ædificii in incrementum virtutis et litterarum, in nomine patris, et filii, et spiritus sancti.

Of all the gates, that of Honor is the most uniform in its design. It is mentioned in the entries under the year 1567, although it does not appear to have been begun until 1573.

A coincidence of circumstances leads to the belief, that John di Padua gave the designs for these buildings. Dr. Caius continued to reside at court twenty-four years after his return from abroad, in the year 1544. John di Padua was, at that time, architect to Henry, and a royal grant to him of two shillings per diem, in Rymer's Fœdera, bears the date of the year of the return of Caius. This grant was renewed in the third of Edward the Sixth, so that his office was in all probability continued to him.

Dr. Caius was appointed physician to Edward VI., and from the situation of both these persons at court, and the circumstance of Dr. Caius having been formerly resident at Padua, where he for some time pursued his studies, it may be conjectured that an intimate connexion subsisted between them. It appears, moreover, that he contemplated the building these gates, during the period of his residence at court, for he was retained as physician to Elizabeth, three years after the founding of his college; and it was not until 1568, that he was dismissed from his attendance upon the Queen, upon suspicion of favouring the Catholic religion.

Connected

Connected, therefore, as this building appears to be with the firſt introduction of regular Roman architecture, the delineations of it, made from accurate admeaſurements, cannot fail to be in ſome degree intereſting to ſuch as make that ſcience their purſuit. The following table of expenditures is copied from the College Records.

"A further ſummarie table of the whole charges about the buildings of Porta Honoris, the Chappel Tower, and the founders Mr. Dr. Caius Tombe, a 27° Junii 1573 unto the finiſhing of the ſame 1575.

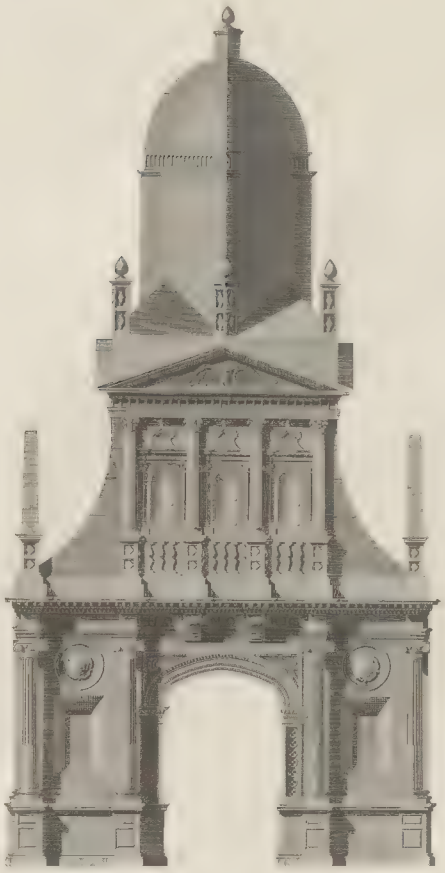
	£.	s.	d.
Item for free ſtone from King's Clyffe, and white ſtone from Hazelingfield, digging, and carriage	18	9	4
Item to ffree maſons, and rough maſons, for Porta Honoris, and the Tower	73	7	4
Item for lyme from Linton	8	18	0
Item for ſande	0	39	6
Item for iron worke for Porta Honoris	0	27	0
Item to labourers	24	8	3
Total	£128	9	5"

REFERENCES TO THE ANNEXED PLATES.

Pl. XXI. The Elevation of the North Front of the Gate of Honor, adjoining to the Quadrangle.

Pl. XXII. The Elevation of the South Front.

Pl. XXIII. The Flank of the Gate, ſhewing alſo the Section of the Wall of the Quadrangle: and Plans of the Lower and Second Stories of the Gate.

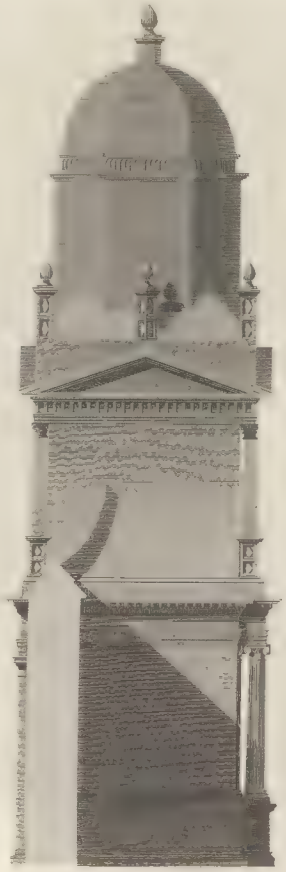


North Front of the Porta Honoris

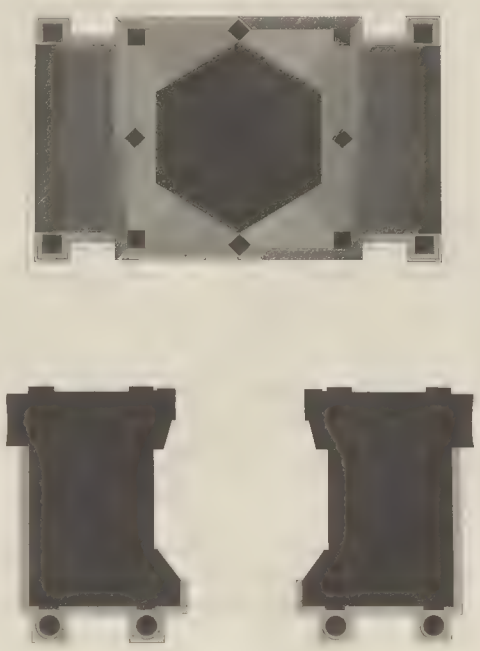
one of the Entrances to Caius College, Cambridge

South Front of the Porta Honoris

one of the Entrances to Caius College Cambridge



Flank of the Porta Honoris, Cambridge



Plan of the Porta Honoris

PLATES XXIV. XXV. XXVI. XXVII.

TO

CRAVEN ORD, Esq. F.R.S. *and* F.A.S., V.P.

Read 4th February, 1808.

Dear Sir,

Hare ſtreet, near Romford, 4th Feb. 1808.

During a late tour in Norfolk, I ſaw the remains of an old Manor-Houſe, which I believe in richneſs of moulded brickwork exceeds any thing of the kind in England; and having made ſome drawings of this curious ſubject, I take the liberty of ſending them for your inſpection, and you may, if you think proper, communicate them to the Society of Antiquaries: and, if at any time, the ſubjects I may have the honour to exhibit, ſhould be of ſuch intereſt as to be deemed worthy of publication, the Society is welcome to make any uſe of them for that purpoſe.

I have the honour to be,

Sir,

Your moſt obedient humble Servant,

JOHN ADEY REPTON.

An Account of Wolterton Manor Houſe, at Eaſt Barſham, in the hundred of Gallow, in the County of Norfolk.

This Manor Houſe is ſituated on the weſt ſide of the road between Fakenham and Walſingham. The following account is extracted from Blomefield's Hiſtory of Norfolk.

"Sir William Fermor* built on this Manor of Wolterton (as I take it) a very large and ſtately manor houſe, or hall, of brick, in the reign of King Henry the VIII. now very much decayed and ruinous; ſome years paſt, I found theſe remains of antiquity. Over the great gatehouſe, leading into the court-yard, on the outſide, are the King's arms of France and England quarterly, ſupported by a Lion and Griffin, the arms of King Henry the VIII. On the right ſide of it the arms of Fermor; Argent on a Saltire Sable, between four Lion's Heads eraſed Gules, a Martlet of the firſt between four Bezants; on a Chief, Azure, an Anchor between two Pallets, Or; impaling Argent, three Pallets Gules—and on the left, Fermor impaling Argent, a Lion rampant Sable, Stapleton. Below theſe are two wild men or giants in two niches, one on each ſide of the gate, as janitors, armed with clubs. Over the door of the porch, leading into the hall, are the arms of France and England, with a Griffin and Greyhound ſupporters, King Henry VIIth's arms, and Fermor impaling." †

* Blomefield ſeems to aſſert the whole of this manſion to have been built by Sir Wm. Fermor, in the reign of Henry VIII.; but, from the circumſtance of the arms of Henry VII. being carved over the porch, we muſt conclude that part of the Manor-houſe was erected by his father, Sir Henry Fermor, who became poſſeſſed of the eſtate by intermarriage with the family of Wode.

† This is a miſtake, the arms of Henry VII. are repreſented alone, and not impaled with Fermor—but the arms of Fermor are repreſented in ſmall ſhields on the outſide of the porch.

Theſe

Theſe are ſtill in being, but the continuation of Blomefield's account records numerous eſcutcheons, armorial bearings, inſcriptions, and the date 1538 in a window, which are now no more; and as this ſingular building is greatly fallen to decay ſince his time, and is in danger of being entirely deſtroyed, from the nature of its materials, I have made accurate drawings of ſuch parts as remained in 1807, and which are now exhibited to the Society.

This eſtate came to the family of the Fermors about the 11th year of the reign of Henry VII. and in the reign of Charles I. it deſcended by marriage from the Fermors to the Calthorpes, the laſt deſcendants of which are the two daughters of Sir Chriſtopher Calthorpe. "Ann being the wife of Sir Thomas Le-Strange, had a moiety of it in her right, and Elizabeth, who was ſingle at her death, gave her part to the ſaid Sir Thomas, on whoſe death, it came to Sir Henry Le-Strange, Bart. of Hunſtanton." By the marriage of whoſe family with that of Aſtley, it is now in the poſſeſſion of Sir Jacob Henry Aſtley, Bart. M. P. for the County of Norfolk. To his brother, the Rev. Mr. Aſtley, a gentleman of great taſte, and who has ſhewn his love of antiquity by his anxiety to preſerve this curious building, I am indebted for his attention and aſſiſtance at Eaſt Barſham. The whole of this building is compoſed of brick and moulded tiles,* except the arms of Henry VII. the porch, and the window over it, which are carved in chalk-ſtone, and alſo the jambs of the arch of the great gate-houſe.

PLATE XXIV.

Ground Plan of Wolterton Manor-Houſe.

The entrance was through the great gate houſe, which had a room over it, and on each ſide of which are foundations of ſmall apartments, containing porter's lodgings, &c. The external walls had four ſmall loop holes on each ſide of the gate-houſe for defence againſt enemies, which cuſtom prevailed as late as the reign of Henry VIII.

The great hall was nearly 16 feet high, with a plain ceiling; and over the hall, was the great room with a carved ceiling, which Blomefield mentioned as the "Nurſery." From the hall near the fire-place, was a door leading to the grand ſtaircaſe, and alſo through a paſſage to the great parlour, which formerly had two magnificent windows.

The hall, which is now open to the ſky, had formerly a high roof, with garrets, correſponding to the remaining buildings on the other ſide of the porch; but the rooms over the great parlour were covered with a lead flat.

At the end of the hall are the remains of two doors (now filled up), which formerly uſed to lead to the buttery, &c.

The remaining buildings being at preſent uſed as a farm-houſe, and applied to modern purpoſes, the original names of the rooms cannot now be aſcertained, therefore to diſtinguiſh ſuch modern rooms, they are inſerted in ſmall letters.

At A. ſtood formerly a large fire-place, with two ſtacks of chimnies, correſponding with B.

C. The ſituation of 4 ſtacks of chimnies.

D. A room groined with moulded bricks.

E. Staircaſe which begins on the 2d ſtory.

The dark ſhade marks the original buildings. The fainter ſhade, the more modern additions. The dotted lines the foundations of buildings.

* The arms, crown and ſupporters, with the other ſhields of the gate-houſe, beſides the janitors, which have no duplicates, are *carved*, and not caſt in moulds.

The

The moſt curious part of this Manor-houſe is the 10 chimnies (5 and 5). The fire-place in the hall contains the two external ſtacks. The nurſery (over the hall) has the two next ſtacks; while the middle ſtack belongs to a fire-place in the garret floor. The other 5 chimnies belong to the great parlour and the rooms over.

Blomefield, in his deſcription of the Manor-houſe, has omitted to mention the coats of arms at the back of the great gate-houſe; which are the arms of Fermor, impaled with ſix quarterings. The firſt contains the arms of Catherine Knevet, who married Sir Wm. Fermor, which points out the date of the great gate-houſe.

PLATE XXV.

View of Wolterton Manor-Houſe, or hall, taken from the high road leading from Fakenham to Walſingham.

PLATE XXVI.

View of Wolterton Manor-Houſe, taken from a ſpot near the Abbey Barn.

PLATE XXVII.

Fig. 1. The enriched ſtack of chimnies at the end of the great hall. The ſhafts are compoſed of moulded tiles, placed alternately, as in fig. 4, 5, 6, 7, and 8. The capital and baſe compoſed of tiles, as fig. 9.

Fig. 2. Turret of the great gate-houſe.

Fig. 3. The great turret and chimney ſeen in Plate XXVI. The two chimnies ſeen on the roof in Plate XXV. and at a diſtance, in perſpective, the upper part of the high tower.

Fig. 4, 5, 6, 7, and 8. The tiles to the chimnies, fig. 1.

Fig. 9. Tiles to fig. 1, and alſo to the great turret, fig. 3.

Fig. 10 and 11. Tiles to the turrets, fig. 2.

Fig. 12. Ornament formed by 4 tiles caſt from one mould, within which are inſerted any of the 5 tiles, fig 16, 17, 18, 19, and 20.

Fig. 13. Crockets moulded in brick over the arch at the back part of the great gate-houſe.

Fig. 14. The battlements to every part of the building compoſed of tiles.

Fig. 15. Tiles which run through the middle of the great gate-houſe.

Fig. 16, 17, 18, 19, and 20. Tiles ſcattered over different parts of the building, and about 10 or 11 inches ſquare; theſe will ſerve as a ſcale for all the other tiles. The heads, fig. 18 and 19, are ſuppoſed to be the portraits of King Henry VII. and Elizabeth of York.

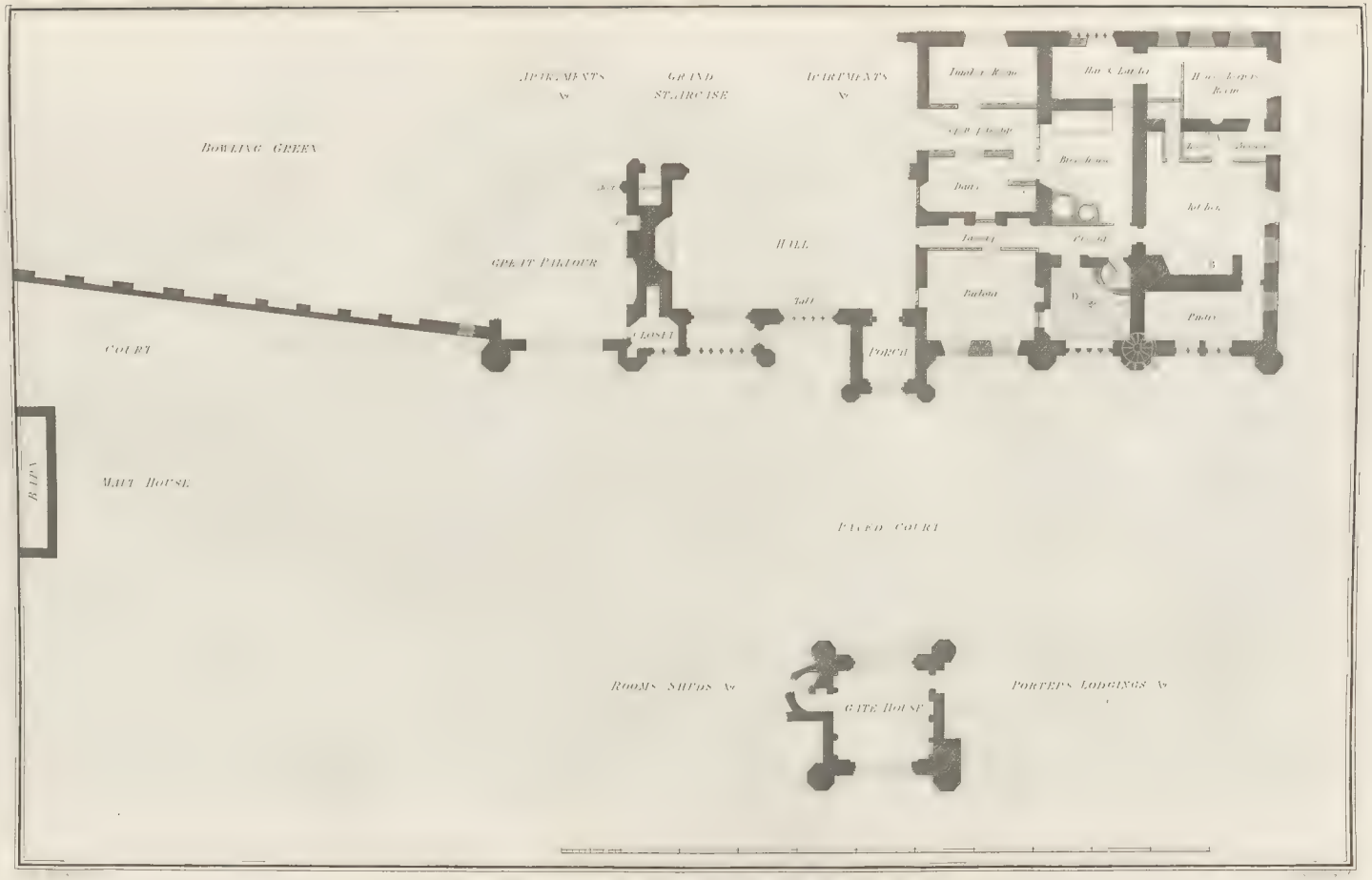
Fig. 21. Tiles under the battlements of the great gate-houſe, and alſo under the chimney, fig. 3.

Fig. 22. Tiles over the window of the great gate-houſe.

Fig. 23. Tiles under the baſe of the chimnies.

Fig. 24 to 33. Specimens of letters on tiles, ſcattered at random over every part of the building.

In examining Plate XXV. and XXVI. if we could ſuppoſe this building in its original ſtate, when the battlements were perfect, the roof, and particularly the lofty turrets which formerly ſtood over the high tower, the porch, and alſo over the great gate-houſe, (of which only the baſes now remain) it is obvious that Wolterton Manor-Houſe muſt formerly have been one of the moſt pictureſque, as well as one of the moſt highly enriched ſpecimens of Engliſh Architecture of the 16th century.



Ground Plan of Weltherton Manor House at East Barsham Norfolk

View of Westerton Manor House at East Barsham Norfolk, taken from the high Road

View of Wetherden Manor House at East Barsham Norfolk, taken from a Spot near the Abbey Barn.

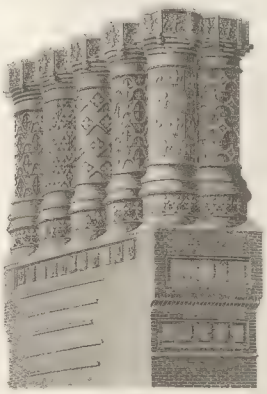
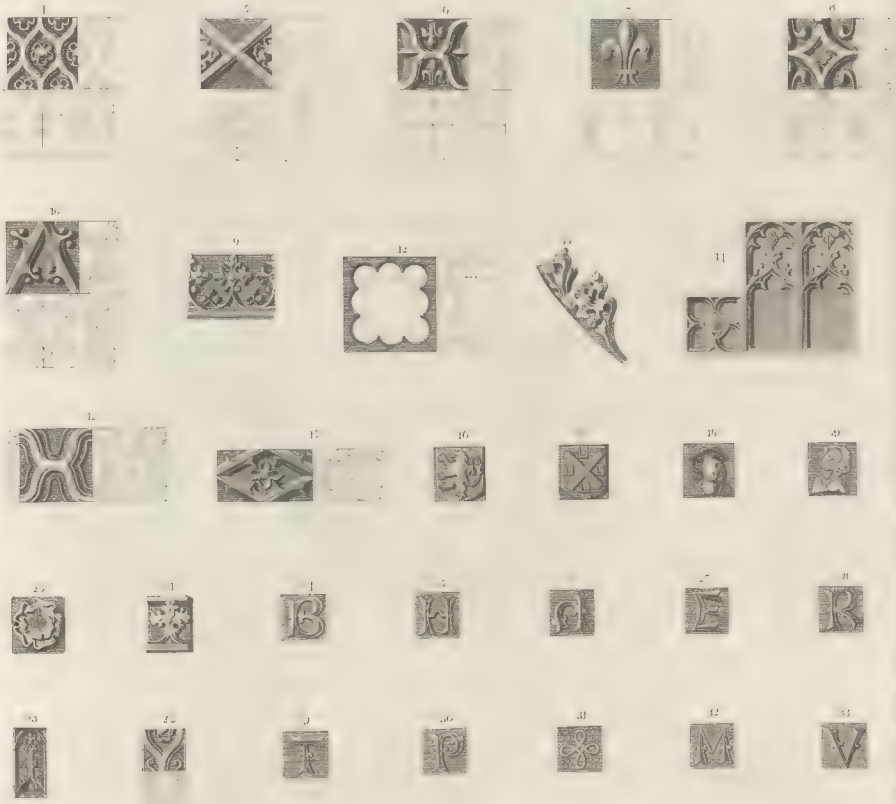


Fig. 1

Fig. 2

Fig. 3



Specimens of the moulded tiles to shew the manner in which the Building is ornamented

Drawn by Mr. Kipps Del.

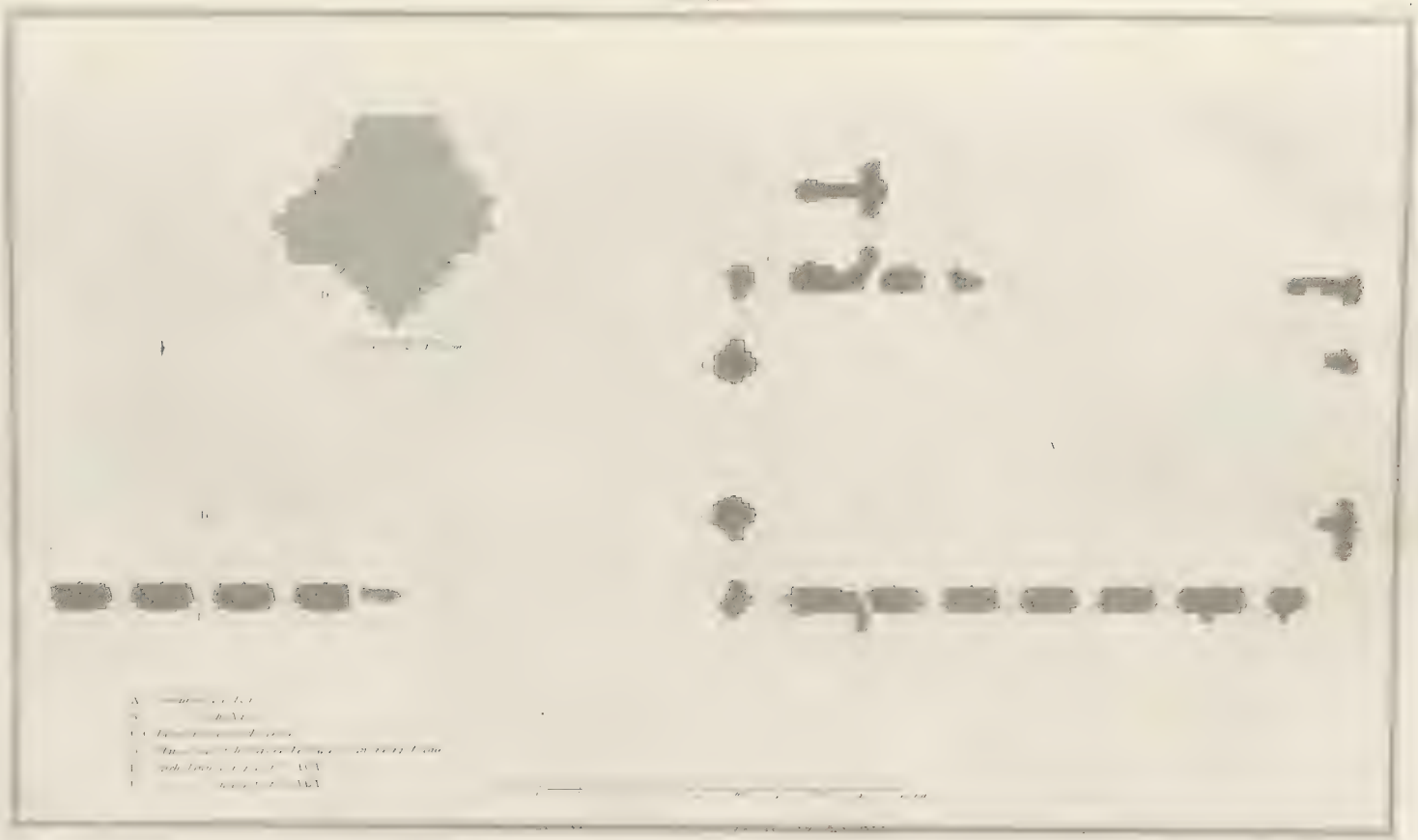
Published by Mr. Kipps, Bookseller, Cambridge, 1815.

VOL. IV.

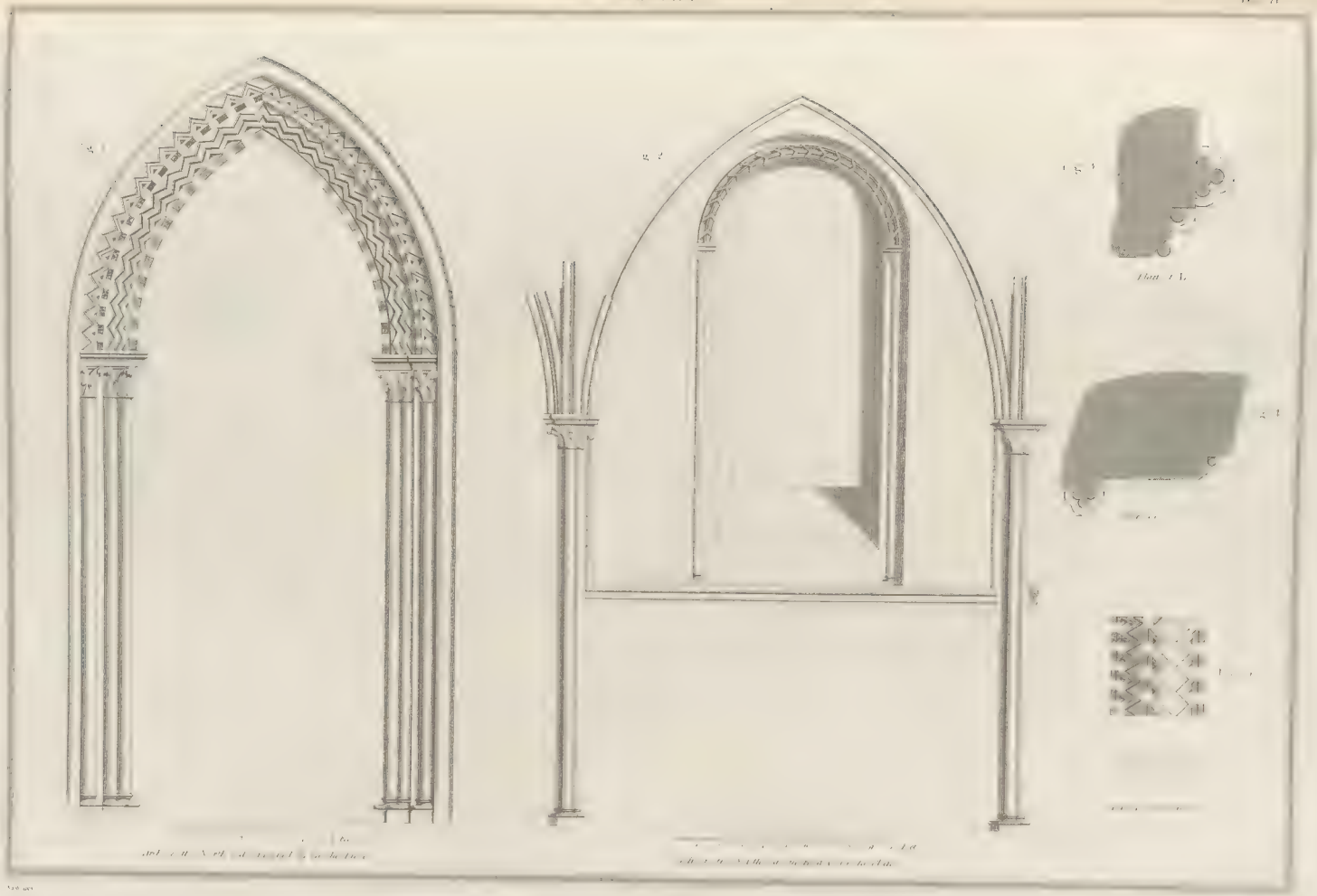
PL. XXVIII, XXIX, XXX, XXXI, XXXII, XXXIII, XXXIV, XXXV.

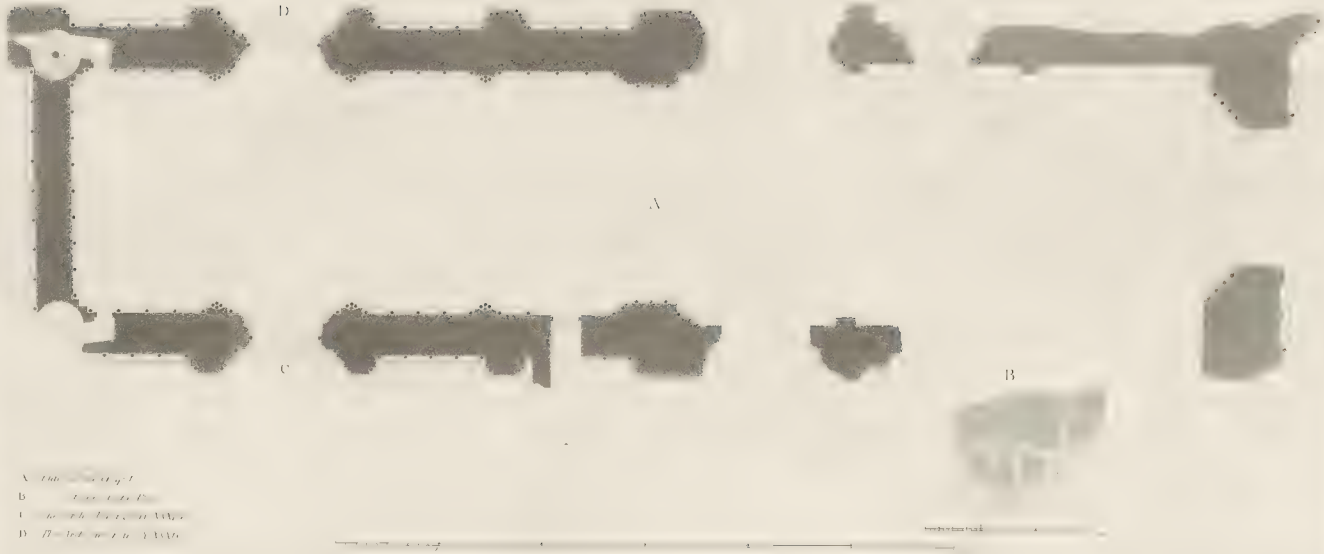
PLANS AND ELEVATIONS

Of the Remains of Glaſtonbury Abbey-Church, &c.

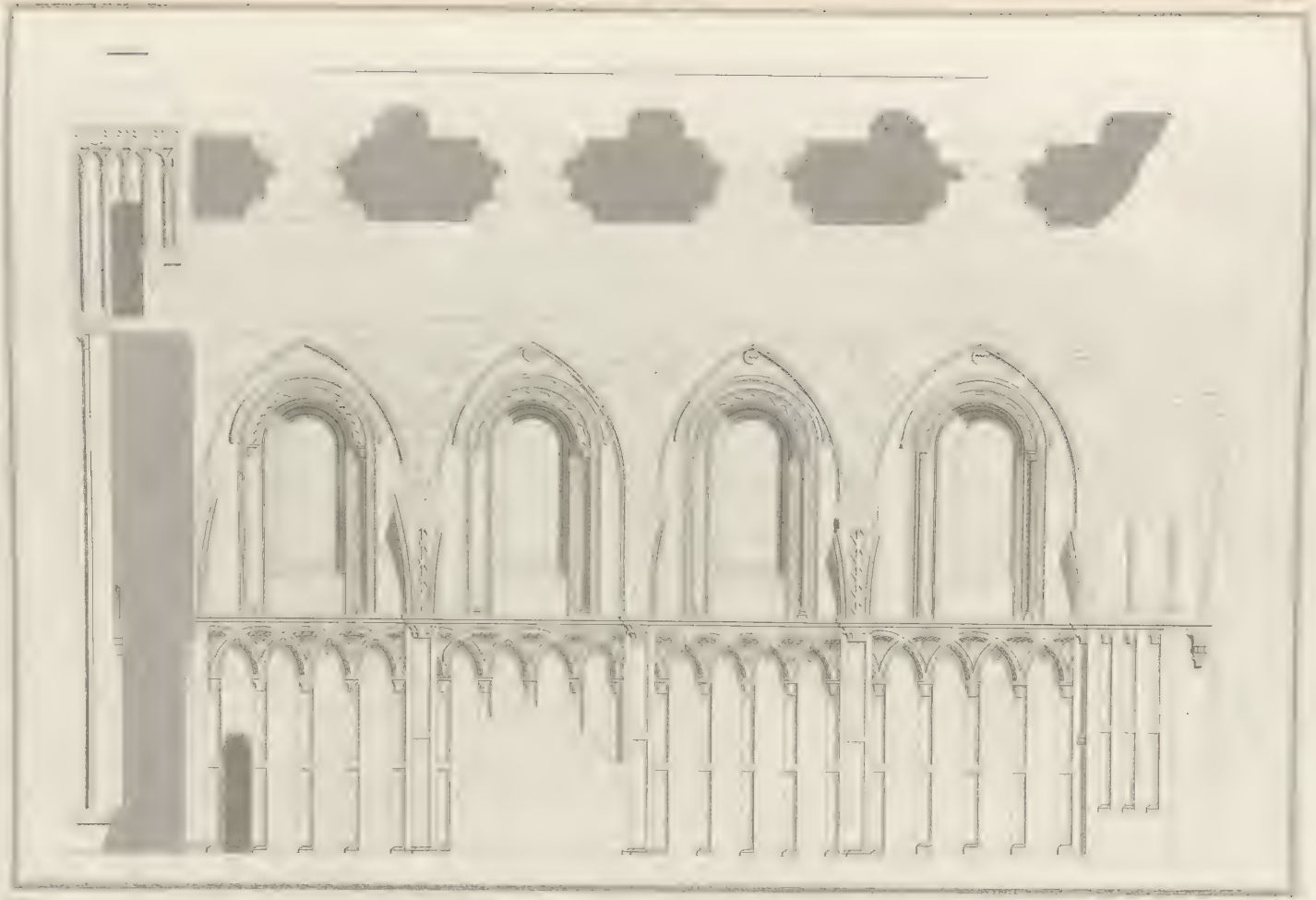


Plan of the Remains of Canterbury Abbey Church




D
A
C
B

North West View of St Joseph of Arimathea's Chapel at Glastonbury

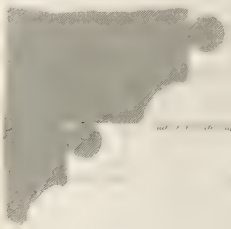


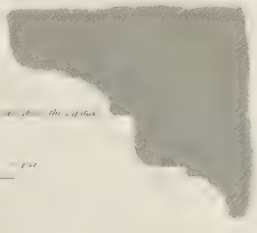
Section of N. Aisle of Yarmouth Church Chancel showing Arcade & the Norm. Stalls

Plan above the capitals

Plan below the capitals

The South Door way of St Joseph of Arimathea Chapel at Glastonbury






Return of Sign Post

VOL. IV.

PL. XXXVI, XXXVII, XXXVIII.

PLAN, ELEVATION, AND SECTION
Of the Abbots' Kitchen at Glastonbury.

Pl. XXXVI. Plan of the Kitchen of Glaftonbury Abbey.

Pl. XXXVII. South elevation of the Kitchen of Glaftonbury Abbey.

Pl. XXXVIII. Section of the Kitchen of Glaftonbury Abbey.

Plan of the Kitchen of Glastonbury Abbey

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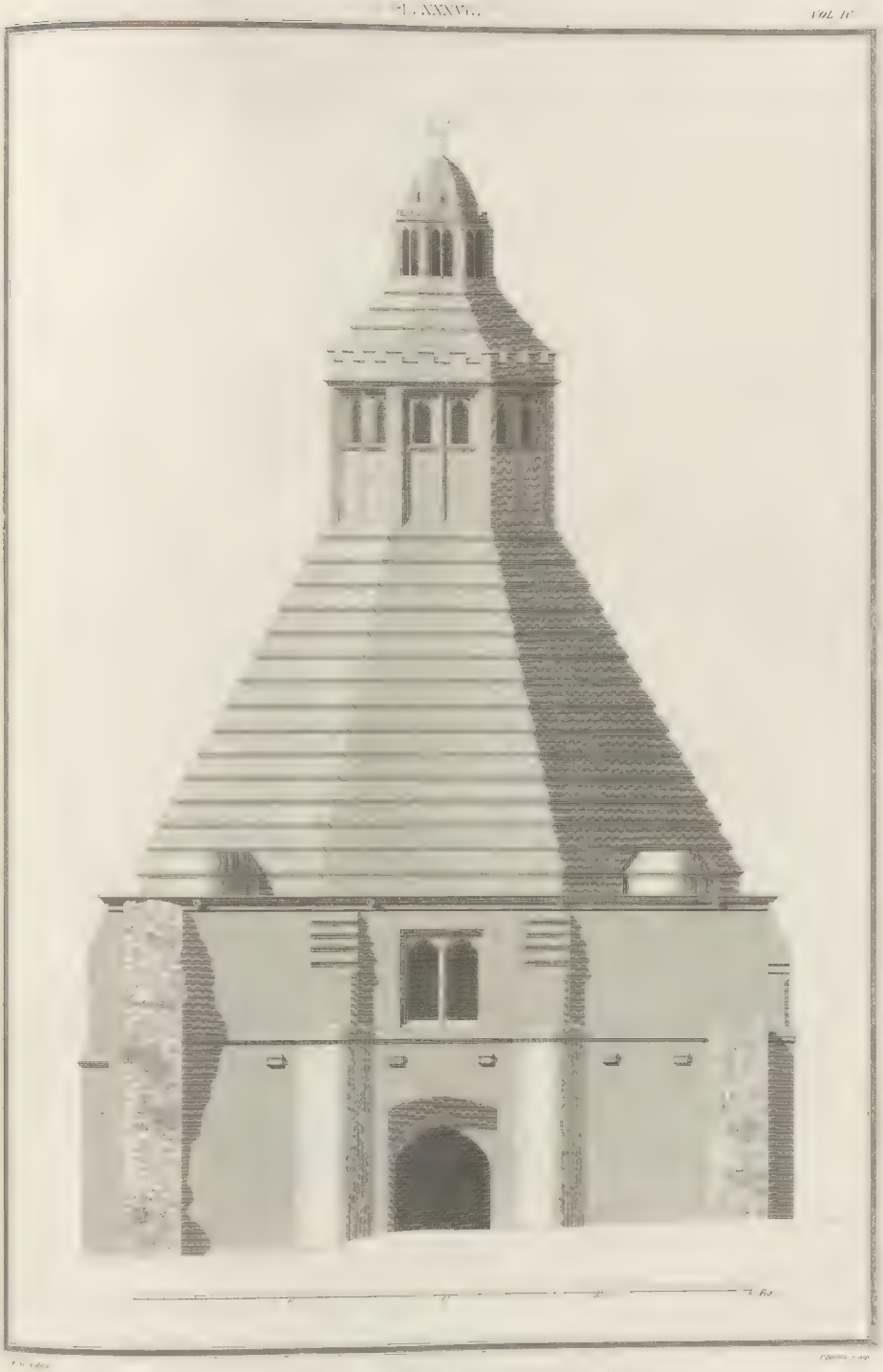
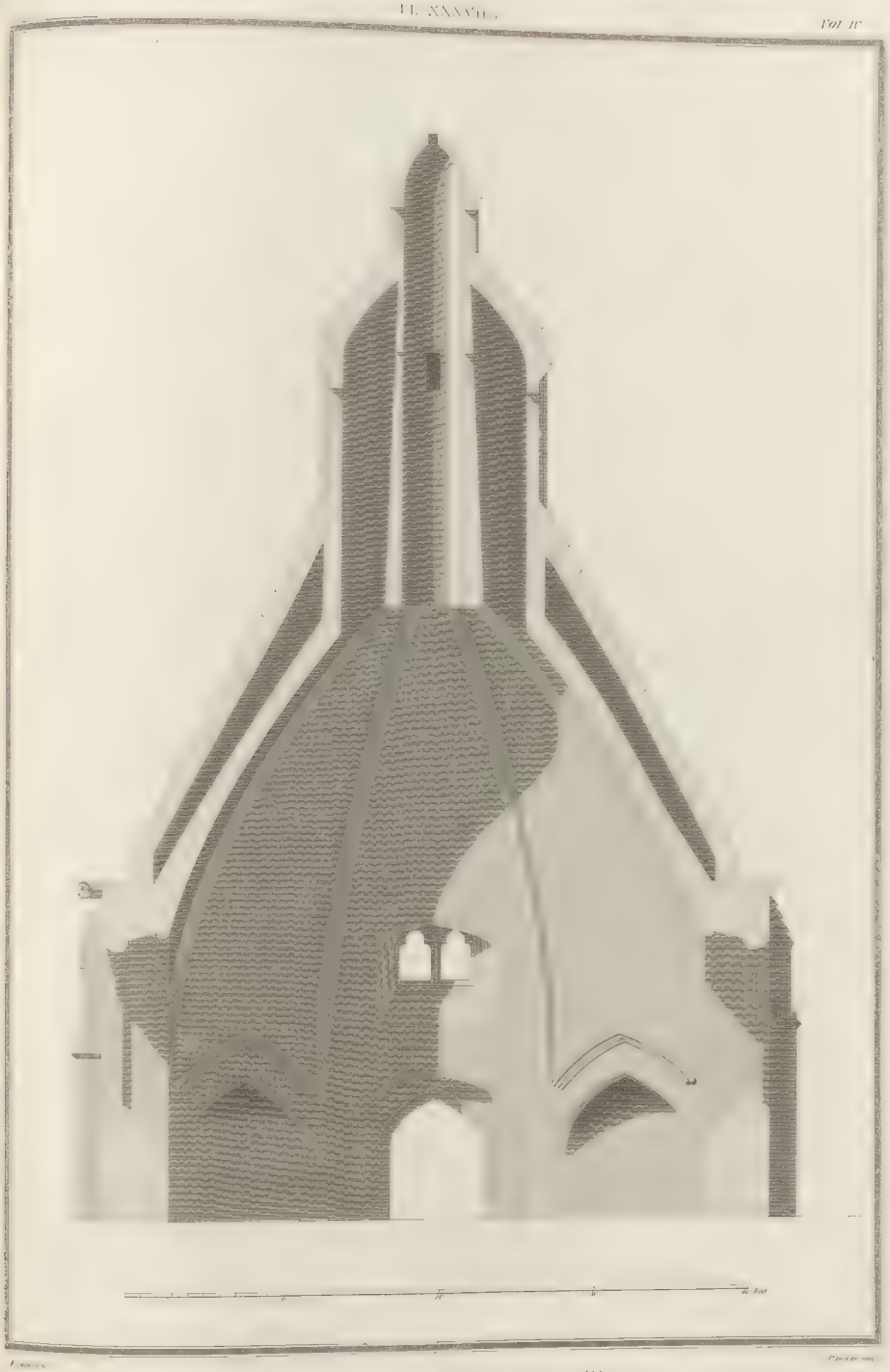


A Elevation of the Kitchen of Glastenbury Abbey

Published by the Society of Antiquaries of London, Nov. 1st 1816



Section of the Kitchen of Glastonbury Abbey

Published by the Society of Antiquaries of London, June 1st 1816

VOL. IV.

PL. XXXIX. — LII.

PLANS, VIEWS, ELEVATIONS, AND SECTIONS,

Of the Tower of London.

Pl. XXXIX. Plan of the Tower of London, from a drawing made between the years 1681 and 1689, by order of Lord Dartmouth, Maſter-general of the Ordnance.

Pl. XL. A Plan of the Tower, taken from a drawing made by Capt. C. Lempriere for the Board of Ordnance, in the year 1726.

The names of the towers given in theſe two drawings, correſpond with thoſe in the Survey of 1597, publiſhed in the firſt volume of the Monumenta Vetuſta, Pl. LXIII, with a few exceptions. The Tower in which the ancient Rolls of Chancery are kept, adjoining the Record-office, and which of late years has been called the Wakefield Tower, in both of theſe Surveys has the name of Record Tower, but, in that of 1597, the Hall Tower: in "a Particular of the names of the Towers and priſon-lodgings in the Tower," dated 1641, among the Harleian MSS,[1] it is called "Artillery Tower, or Record Tower." Beauchamp Tower is deſcribed under that name, or Cobham Tower. That which in the two modern Surveys is called the Jewel Tower, from the Regalia being now depoſited in it, appears from thoſe of 1597 and 1641 to have been Martin Tower, which name is given by the two former to that over the firſt gateway on the weſt ſide of the ditch, called, in the Survey of 1579, the Middle Tower. The tower over the ſecond gateway, now called Byward Tower, does not appear by that name in the Survey of 1597; it is merely there deſcribed as the tower at the gate. In the Particular of 1641, it is called "The Byward or Round Tower, over the Byward gate." The tower over what is now called the Traitor's gate is there deſcribed as "The Watergate Tower over the Watergate Warder's lodgings, formerly belonging to the King's Fletcher;" and Brick Tower is called "The Maſter of the Ordnance Lodgings." That which in the Survey of 1597 is called the Bloody Tower, in the Particular of 1641 is called Wakefield Tower, or Bloody Tower: moſt of the towers are there deſcribed as "priſon lodgings;" the inſide of ſome of them ſtill exhibit evident marks of their having been ſo uſed, in the various inſcriptions cut upon the walls, particularly the Bell Tower and Beauchamp Tower.[2]

Pl. XLI. Three views of the Tower of London from the ſame drawing as the plan in Pl. XXXIX. is taken.

Pl. XLII. Elevation of the ſouth front of the White Tower, which retains more of its original appearance, than any other part of the building: the chief alteration it has undergone is the enlargement of moſt of the windows, except the upper range.

It does not appear that there was a caſtle or tower of any conſequence in London till William the Conqueror, in the year 1078, employed Gundulph, Biſhop of Rocheſter,[3] a ſkilful architect, to build a great tower, connected with the city wall, on the ſite of the ſecond bulwark

[1] No. 1326. [2] Archaeologia, Vol. XIII. p. 68. [3] Textus Roffenſis, p. 212. ed. Hearne.

from the river on the eaſt ſide, which probably had been a work of the Romans. This building has been ſometimes called Cæſar's Tower, but more commonly the White Tower, probably from the circumſtance of its having been white-waſhed, as part of it at leaſt appears to have been, from the Liberate roll of the 25th year of King Hen. III.

Pl. XLIII. A plan of the upper ſtory of the White Tower, which differs from the other two ſtories of which this building conſiſts, in having a gallery on the four ſides, in the thickneſs of the walls; in other reſpects they are all alike. The upper floor is now entirely appropriated to the reception of the public Records, principally of the proceedings of the Court of Chancery.

The Records of the Chancery have been depoſited in the Tower from the reign of King Edward the Firſt, but it is not known at what period they were firſt placed in the White Tower; probably not till after the Reformation, as the chapel dedicated to St. John (C in the Plan,) appears to have been the firſt place in this tower aſſigned for that purpoſe. It now contains the bills, anſwers, &c. from the reign of King Richard the Second to that of Charles the Second, incluſive. There is a communication between the two apartments of which it conſiſts, by means of five arches in the wall; the roof of each is formed of plain beams and rafters of cheſnut, and is ſupported by large upright pieces of the ſame material.

In theſe two rooms are now depoſited the proceedings in Chancery down to the end of the reign of Queen Anne: and the Records of the Court of Admiralty down to the end of the American war.

At three of the angles of this tower are ſtair caſes leading to ſmall chambers in the ſeveral turrets; that at the north-eaſt corner is the largeſt and higheſt, and was formerly denominated the obſervatory: it contains two floors, with one room in each, the lower one now contains the writs of privy ſeal down to the end of the reign of K. Edw. IV.

Pl XLIV. A ſection of the White Tower from north to ſouth.

Pl. XLV. A ſection of the White Tower from eaſt to weſt.

Pl. XLVI. Fig. 1. Weſt ſide of the room marked A in the plan. (Pl. XLIII.) Fig. 2. Eaſt ſide of the ſame room.

Pl. XLVII. View of the great room on the upper ſtory of the White Tower, marked B in the Plan. (Pl. XLIII.)

Pl. XLVIII. Plan of the Chapel in the White Tower. (C in the plan, Pl. XLIII.)

Pl. XLIX. A tranſverſe ſection of the chapel from north to ſouth. Part of the baſes of the two columns in the receſs at the eaſt end has been cut away, apparently for the erection of the altar there.

Pl. L. Longitudinal ſection of the chapel from eaſt to weſt.

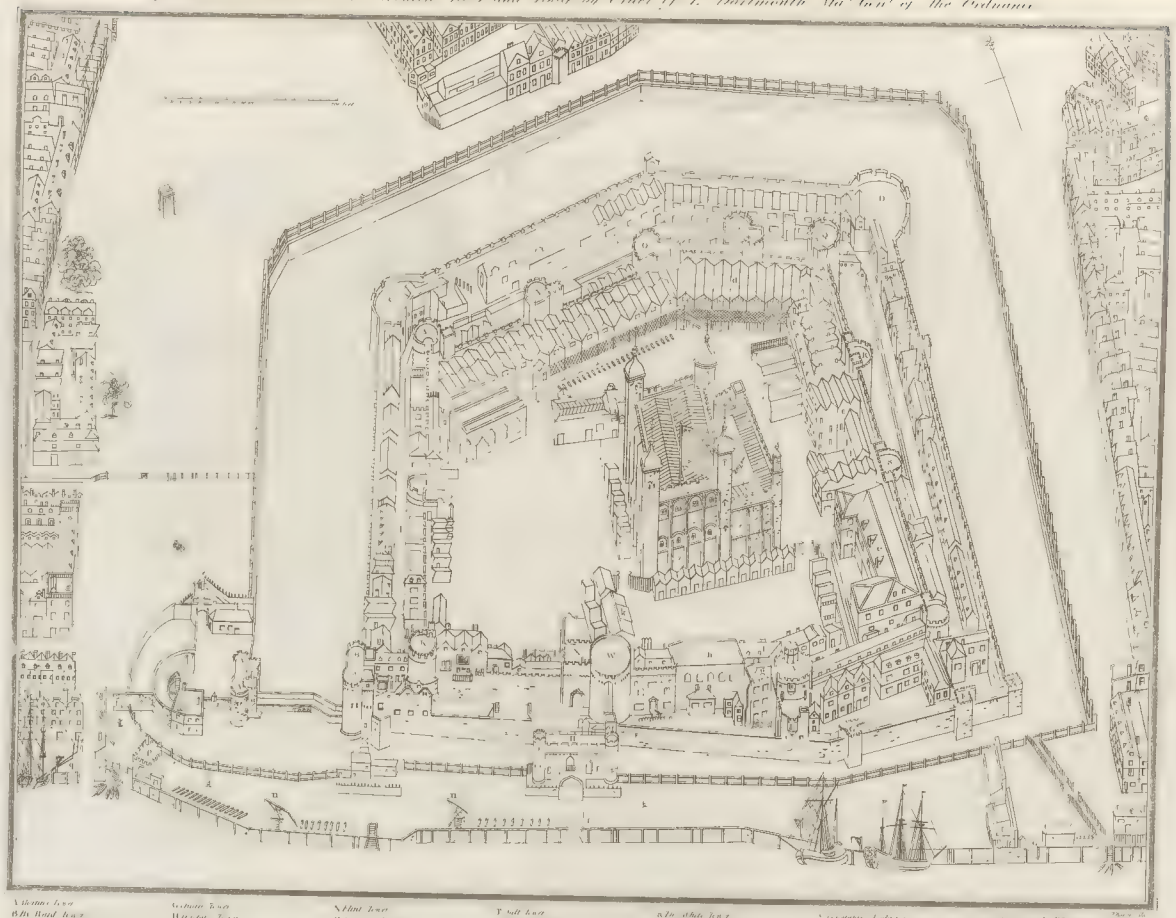
Pl. LI. Capitals of columns in the chapel of the White Tower, and plan of the cells under the chapel.

Pl. LII. A perſpective view with a plan, ſection, &c. of a room at the ſouth weſt angle of the watergate of the Tower. From the ſtyle of the architecture of this room, it appears to be a part of the buildings which were erected in the reign of King Henry the Third, when moſt of the towers and walls of the inner ward were erected.

Pl. XXXIX.

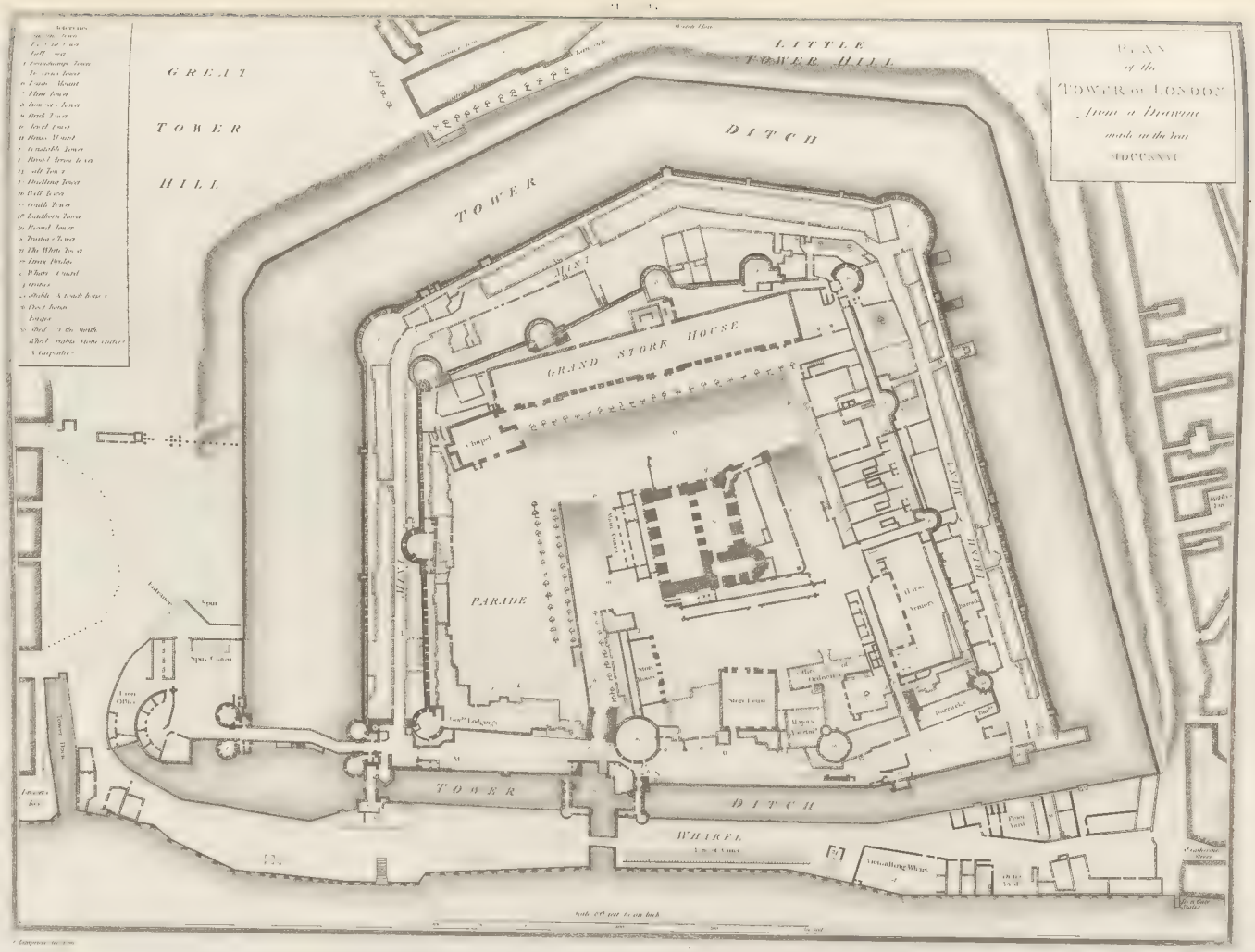
PLAN OF THE TOWER OF LONDON,

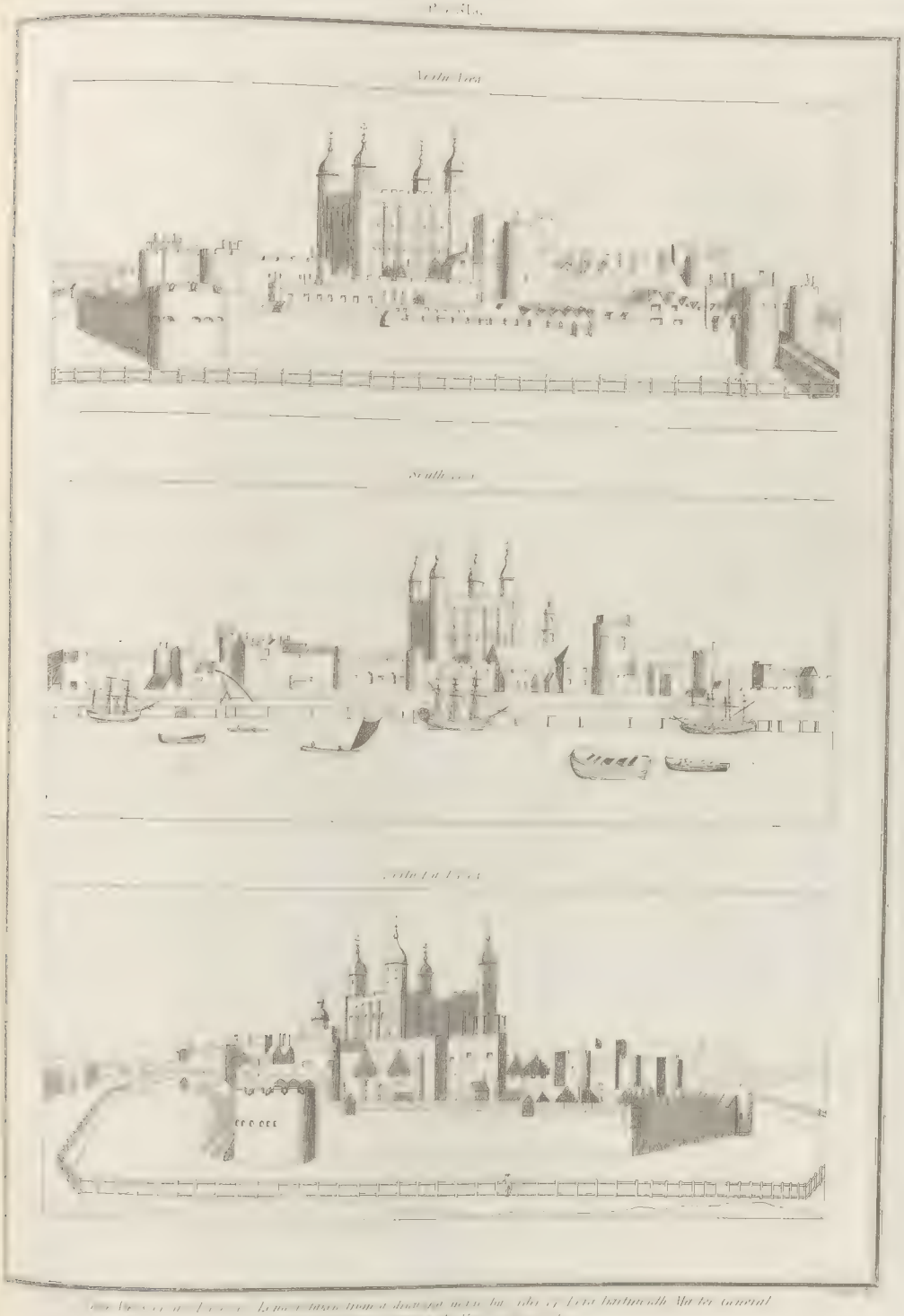
From a Drawing made between 1597 and 1603 by Order of Ld Dartmouth Master of the Ordnance



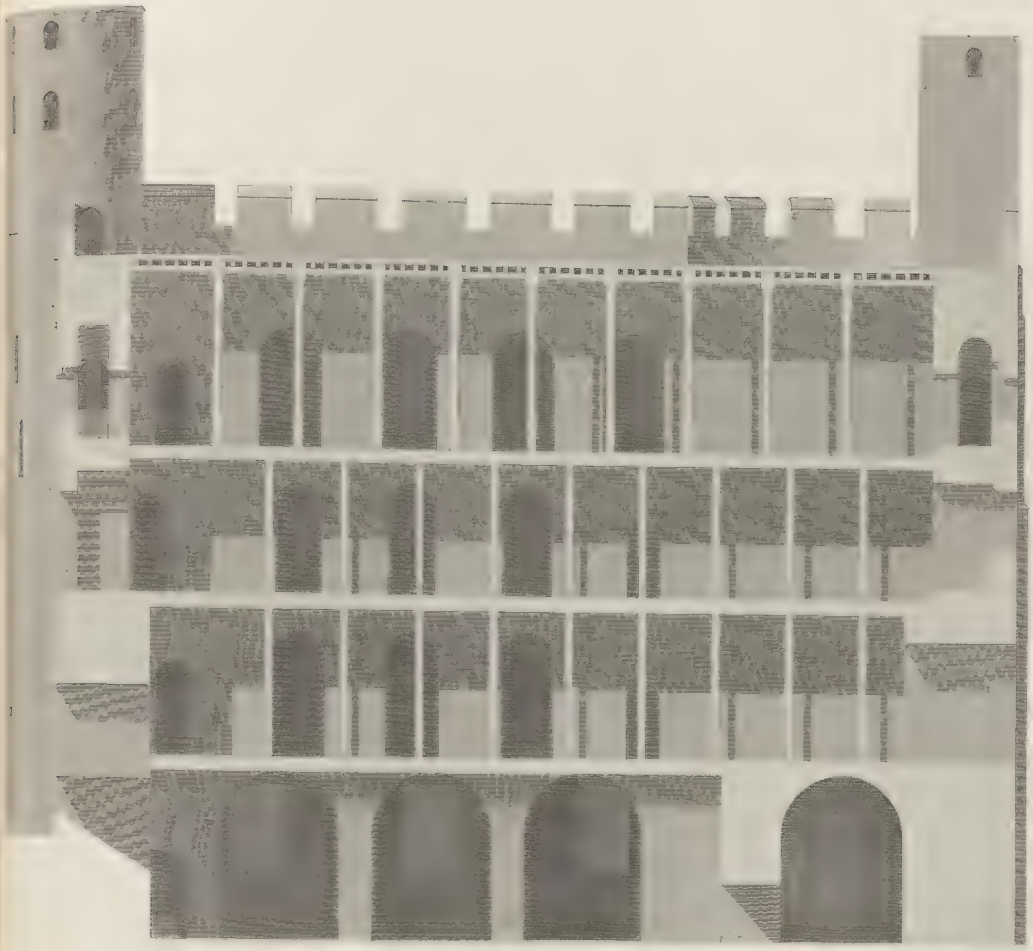
A Martins Tower
B Bloody Tower
C Lions Mount
D Bloody Mount
E Dwelling Tower
F Well Tower
G Salt Tower
H Broad Tower
I Devils Tower
K Bell Tower
L Beauchamp Tower
M Develin Tower
N Flint Tower
O Devereux Tower
P Bloody Tower
Q Cradle Tower
R Constable Tower
S Broad Arrow Tower
T Salt Tower
V Southern Tower
W Traitors Tower
X Flower Tower
Y The Bayard
Z The Main court yard
a The White Tower
b Ordnance Statues
c Lower old iron house
d Upper old iron house
e The Great New iron house
f The Office of the Ordnance
g Constable Statue
h Martins Pieces Pieces house
i Devereux House
k Lock Wide house in old Harbour
l Mint Street
m Place for the Lions
n n Lions in the Moat
o Traitors Bridge
p Bankers Gate
q Bayard Gate
r Waggon house

Published by the Society of Antiquaries of London, 1798


PLAN
of the
TOWER of LONDON
from a Drawing
made in the year
MDCCXXVI
LITTLE
TOWER HILL
GREAT
TOWER
HILL
DITCH
TOWER
GRAND STORE HOUSE
Chapel
PARADE
Lieut.s Lodgings
Stone Lions
Stone Cistern
Lion Office
Lions Pit
Barracks
Office
Mapes
Stone House
TOWER
DITCH
WHARFE
Victualling Wharf
Tower Yard
Tower Land
Scale 100 feet to an Inch



[illegible] Lithographed under the Direction of the Master General of the Ordnance [illegible]

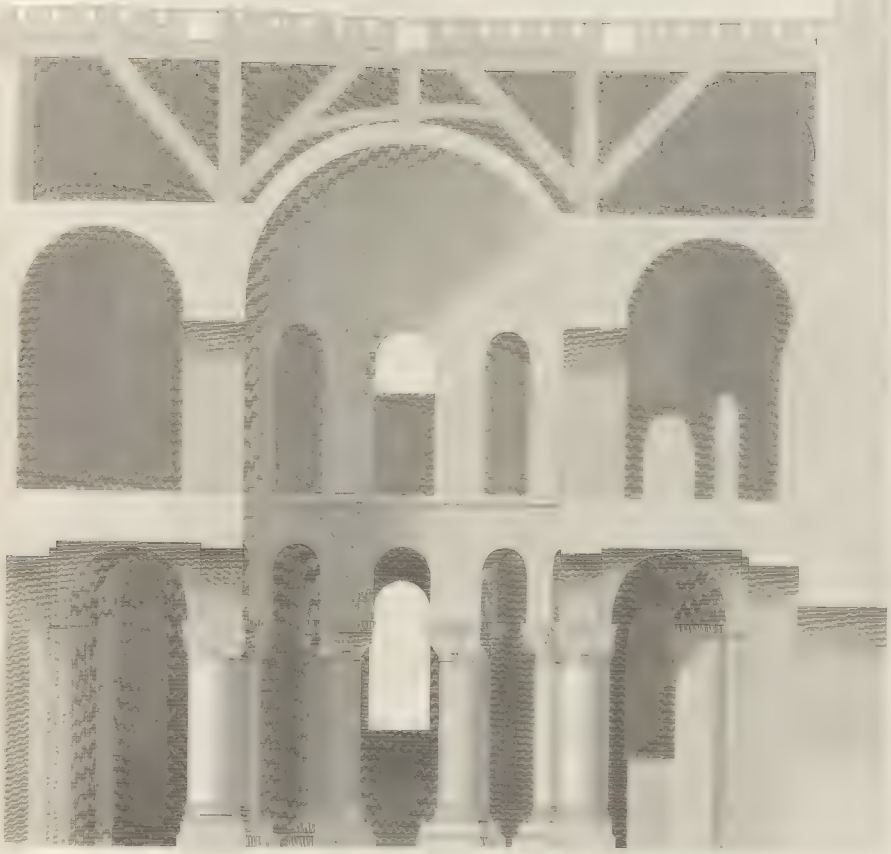


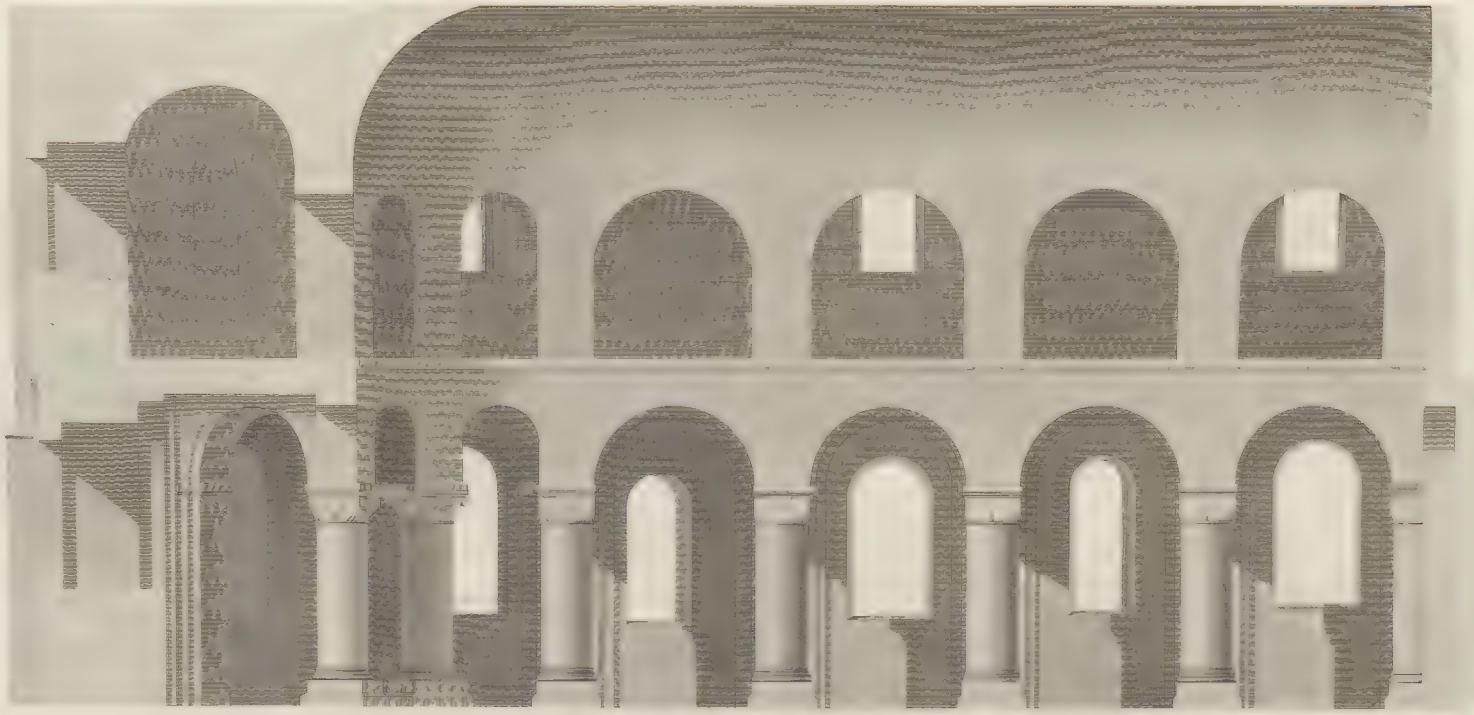
West side of the room marked I in the Plan of the upper Story

East side of the same room

[illegible] of the great beam in the [illegible] of the Salisbury Tower

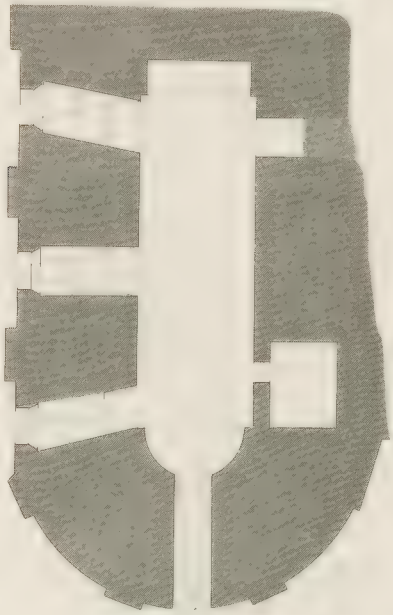
Plan of the Cella in the Ward Tower





Longitudinal Section of the Chapel in the Ninth Lower

Capitals of Columns in the Chapel of the White-Tower.



Plan of the Cells, under the Chapel of the White-Tower